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SIXPENCE.

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THE GREAT CHRISTMAS BAZAAR FIRE AT CLAPHAM JUNCTION: ALL THAT REMAINS OF MESSRS. ARDING AND HOBBS' PREMISES.

At half-past four on Monday afternoon, when many people were shopping in Messrs. Arding and Hobbs' great premises at Clapham Junction, a fire broke out in the building—it is said through the accidental breaking of an electric lamp in a window that was full of celluloid combs and other inflammable material. The flames spread with extraordinary speed, and the place became a furnace. The first warning was given by the going-out of the electric light. It is believed that all the customers escaped, but at the moment of writing it is impossible to say whether the list of casualties as at present given is accurate or not. It appears certain that eight people were killed; four, seriously injured, were detained at Bolingbroke Hospital; and a number of others received medical attention.

The damage is estimated at about £300,000. Our photograph shows practically the whole of the devastated area.

PHOTOGRAPH BY ILLUSTRATIONS BUREAU.

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THE PLAYHOUSES.

"PINKIE AND THE FAIRIES." AT HIS MAJESTY'S.

WE are exceptionally lucky in our children's plays
this year. "Where Children Rule" may touch
a lower literary level than the pieces which are its
companions, but, at any rate, it has a story which the
young are able to follow and to enjoy. The poetic
beauties of "The Blue Bird" no one is likely to deny,
and "Peter Pan" has too many friends to need any
recommendation. The list is completed, if we leave
out of account the promised revival of "Alice in
Wonderland," by Sir Herbert Tree's reproduction
of "Pinkie and the Fairies." Its author, Mr. Graham
Robertson, is a genuine poet who knows something of
children and their innocent fancies, and his theme, the
blindness of age and the clear-sightedness of youth—
with relation more particularly to fairies, and fairy
influence—is one the truth of which, in general and
without the particular application, age itself will mourn-
fully endorse. We are not proud of our experience, we
who have lost the ideals of our childhood, and such a
fable as "Pinkie and the Fairies" gives the older
playgoers a pleasure that, if less full of joy than
that which the youngsters will derive, is, in its very
bitter-sweetness, welcome. Certain changes, all for
the better, have been made in the details of the entertain-
ment, and there have necessarily been alterations in the
cast. But if we have to put up with the loss of Ellen
Terry and her high spirits and sunny gaiety, we are re-
compensed by the appearance of that accomplished and
artistic comedian Mr. Edward Terry; and with little Iris
Hawkins and Philip Tonge heading the children players
of the company, there can be no complaint about the in-
terpretation. Surely there should be room enough for four
or five plays calculated for the tastes of the young in this
big London of ours this Christmas-time, and of these not the
least happy and pretty is that to be seen at His Majesty's.

"PETER PAN" AGAIN, AT THE DUKE OF YORK'S.

"Hardy annual" is perhaps scarcely the term to apply to
"Peter Pan," for the hardy annual survives throughout
the year, while Mr. Barrie's extravaganza goes into re-
tirement with the spring and bobs up serenely every
Christmas time. Its fun and its fantasy, its glorious
make-believe with pirates and Red Indians and mer-
maids, its suggestions of the mothering instinct
that so soon reveals itself in the girl child—all
these features of "Peter Pan" exercise their old
fascination, and make this more and more evidently
a classic among children's plays. Time, that brings
about its changes everywhere, does, not spare casts,
and Mr. Frohman has not been able to re-engage
all the members of his original company. We miss, for
instance, Mr. Du Maurier as the wicked pirate chief,
Captain Hook, though he obtains so excellent a substitute
in Mr. Robb Harwood. On the other hand, we have this
year Miss Hilda Trevelyan returning to play the delicious
scenes of the child-mother, Wendy, with that girlish
seriousness and simplicity which make her performance
so natural. And if Miss Pauline Chase's Peter does
not efface memories of Miss Nina Boucicault or Miss
Cecilia Loftus in the part, yet she has enacted it so
often and so prettily both in London and in Paris that
it seems now to belong to her by right. As for the
Smee of Mr. George Shelton and the Starkey of Mr.
Charles Trevor, they could not be bettered, and provoke
shrieks of laughter from their childish auditors; and, in
fact, the whole dainty pageant seems as popular to-day
as at its original production.

"FALLEN FAIRIES." AT THE SAVOY.

It is quite like old times at the Savoy again—a libretto
provided by Sir William Gilbert, and containing all his
customary quips and cranks, as well as lyrics that are as
dainty and finished as any to which he has put his name;
a score which though, alas! it is not Sullivan's, is the
next best thing, the work of a master of melody and of
dance rhythms, and of the fantastic and playful in music—
Mr. Edward German; and, lastly, a company of inter-
preters trained and drilled under the Gilbertian discipline,
and made to speak with the clear and precise enuncia-
tion on which he has always insisted. And the enthusiasm
at the premiere was like that of former days—the eager-
ness of the audience to "encore" every number, the
laughter that punctuated the author's sallies of wit and
whimsicality, the wild cheers that went up at the last
for librettist and composer. Yes, it really looks as if
this new Gilbert and German opera may have inaugu-
rated another era of success at the Savoy, and certainly
the literary distinction and poetic fancy of the play,
the avoidance of buffoonery and inartistic interpola-
tions, the gracefulness of the music, and the distinc-
tion, refinement, and comedy of the whole enter-
tainment afford a striking contrast with what is
only too often provided in musical comedy. The
duet, "When a Knight Loves Ladye," a song and
dance which falls to vivacious Miss Jessie Rose, the ditty
of the comic fairy Lutin, "A Lady in the Case," which
Mr. Workman rattles off with delightful glibness,
another duet about the reformation of man, in which
Miss Maidie Hope has a share, and various concerted
pieces, seem assured of popularity, while plenty of oppor-
tunities fall to Mr. Claude Flemming and Mr. Leo Sheffield,
the sturdy representatives of the knights who are trans-
ferred to Fairyland, as well as to Miss Nancy McIntosh,
who acts even better than she sings as a tragic fairy-
queen. The Savoy, in fact, is itself once more, and
should need no change of bill for many a long day.

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ORIGINS OF THE ENGLISH STAGE: No. 1.

(See Illustration on Page 974.)

OUR drama had its origins in the services of the
mediæval Church, and our first plays were litur-
gical plays. The Church's ritual lent itself readily to
dramatic elaboration. In such a service as that of
Easter Day the divine narrative was already paraphrased
by collect and lessons and choral hymns. It was but a
step, though an all-important step, to introduce antiphon,
dialogue, and pantomime by way of realistic illustration.
From this kind of trope can be traced all those miracle
plays from which our secular drama, in just such a
fashion as that of France or other Continental countries,
has actually arisen. In the paraphrases of ritual, Latin
was, of course, used; but by degrees, as the dramatic
element increased, the vernacular crept in, and with it
inevitably came broad comedy and farcical licence.
Long before, however, the sense of the ludicrous had
already made a home for itself inside the Church. Pro-
cessions had always been employed to gratify lay tastes
for spectacle; among them, that of the prophets. From
their number Balaam could hardly be excluded, and
where Balaam went, his ass followed. The ass, indeed,
obtained a festival for himself, which, united as it was
in time with "the Feast of Fools," gave scope to all
the mediæval instincts for buffoonery. Divine service
was burlesqued, drinking bouts apparently formed part
of the processional, and the performers seem to have
worn masks or blackened their faces or donned ex-
travagant costumes. Very soon the interior of the
Church was found too small for liturgical plays, and so
they were performed at the church-door or in the church-
yard, and gradually, as the conduct of them fell more
and more into the hands of the civil authorities, the
miracle dramas became peripatetic. On Corpus Christi
Day, as a rule, the guilds arranged that all the plays
of the cycles chosen should be rendered simultaneously
through the streets of the town. Every company had
its pageant or wooden stage, and this was wheeled
from street to street, so that to one pageant another
succeeded. These movable stages consisted of an
upper and a lower room. The latter was the players'
dressing-room; on the upper platform they acted. The
scenery and stage-properties cannot have been exten-
sive. "Hell-mouth," made of painted canvas stretched
on a framework, seems to have been a permanent
feature. Regular properties seem to have been a cross
which was gilded, Pilate's club or mall, and, of course,
curtains. The players all wore gloves, and the Virgin
Mary had a flowered crown. The angels had wings and
suits of gold skin. The Devil wore black leather usually.
Christ was dressed in a coat of white lamb and a gilt wig.
Herod figured in a blue-satin gown and painted visor.
Pilate sometimes appeared in a green suit. Judas was
given red hair and a red beard. There was some sort of an
orchestra—trumpets, organs, etc.—prompt-books of the
plays were kept, and in later days the players were paid
for their services. The town citizens defrayed expenses.

A CHRISTMAS COURSE OF EXPERIMENTALLY ILLUSTRATED LECTURES.

ROYAL INSTITUTION OF GREAT BRITAIN,
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MANY LAPS TO THE MILE: A MARATHON RACE IN THE ALBERT HALL.

DRAWN BY OUR SPECIAL ARTIST, H. W. KOEKKOEK.



DORANDO PIETRI V. C. W. GARDINER: THE LONDONER BEATING THE ITALIAN ON THE SPECIAL TRACK IN THE ALBERT HALL.

The Marathon Race in which Dorando Pietri and C. W. Gardiner took part last week in the Albert Hall resulted in a victory for the Londoner, who covered the distance set out in 2 hours, 37 minutes, 12.5 seconds. It may be recalled that Dorando Pietri's time in the Olympic race was 2 hours, 54 minutes, 46.2-5 seconds; and that Gardiner won the professional Windsor to London Marathon in 2 hours, 53 minutes, 23.1-5 seconds. At the Albert Hall, Dorando Pietri's feet gave him considerable trouble—it is said because he ran the first part of the race in new shoes—and he stopped in the second lap of his twenty-fourth mile. The track consisted of the boarded floor of the arena covered with cocoanut matting. It has been suggested, in view of the good time in which the race was run in spite of the number of laps to the mile, that the ground covered was not the full Marathon distance.

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4. LANTERNS IN OLD CHINESE EGG-SHELL PORCELAIN.

5. A SPECIMEN OF "FAMILLE VERTE" PORCELAIN OF THE K'ANG HSI PERIOD (1662-1722)—THE GODDESS OF MERCY.

6. A BRONZE OF THE EARLY SIXTEENTH CENTURY.

7. A WALNUT CABINET OF THE SIXTEENTH CENTURY.

8. A BRONZE GROUP BY GIOVANNI DI BOLOGNA (1530-1608).

Almost immediately after the death of Mr. George Salting, it was announced on excellent authority that the world-famous Salting Collection had been willed to the nation. If the report be true—and at the moment of writing there seems no reason to doubt it—our art treasures have received an addition of almost incalculable value, an addition, if an estimate must be made, that may be worth anything up to three or four millions sterling. Mr. Salting was born in Australia, and, leaving it at an early age, never returned to it. His mother was a Scotswoman. In youth he became bitten by the mania for collecting through the influence of the late Mr. Huth. His fortune, which, it is said, brought him in between £30,000 and £40,000 a year, came to him from his father, a Dane, who invested wisely in Australian land. His life was simple. He lived in two rooms at the Thatched House Club for the last nineteen years of his

[Continued Opposite.]

THE EQUAL OF THE WALLACE COLLECTION: THE SALTING ART TREASURES.

GEMS OF THE WORLD-FAMOUS COLLECTION MADE BY THE LATE MR. GEORGE SALTING.



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3. A PAIR OF IRON STIRRUPS INLAID WITH GOLD AND SILVER, PART OF A SUIT MADE FOR CHARLES V. IN 1546; AND A HUNTING HORN OF GILT BRONZE BY DOMENICO ROTA OF VENICE (SIXTEENTH CENTURY).

4. A GOTHIC WALNUT PANEL, FROM BRIST (EARLY SIXTEENTH CENTURY).
5. A BLUE CHINESE VASE OF THE K'ANG HSI PERIOD (1662-1722).
6. FROM THE COLLECTION OF SYRIAN AND TURKISH WARE OF THE SIXTEENTH CENTURY.
7. A PAIR OF CRUETS FOR MASS (ITALIAN; EARLY FIFTEENTH CENTURY); AND A SILVER-GILT ENAMELED CROSS (SIENESE; EARLY FIFTEENTH CENTURY).

8. SPECIMENS OF "FAMILLE VERTE" PORCELAIN OF THE K'ANG HSI PERIOD (1662-1722).
9. A FIGURE OF A TAOIST DIVINITY IN PORCELAIN, OF THE YUNG CHENG PERIOD (1723-1735).
10. A BEAUTIFULLY CARVED PIECE OF FURNITURE—ONE OF THE LAST SPECIMENS ADDED TO THE COLLECTION.
11. AN IVORY DIPTYCH OF THE FOURTEENTH CENTURY (ENGLISH).

life; and it would seem that the whole of his pleasure came from the purchasing of works of art. Annually, for about thirty years, he spent some thirty or forty thousand pounds in adding to his collection. Many of his treasures have been on loan at South Kensington for some years, and are to be seen in the Victoria and Albert Museum; others are in the National Gallery; others in the dead millionaire's rooms. No such bequest of art treasures has been made to the nation since the widow of Sir Richard Wallace left it Hertford House and its contents.



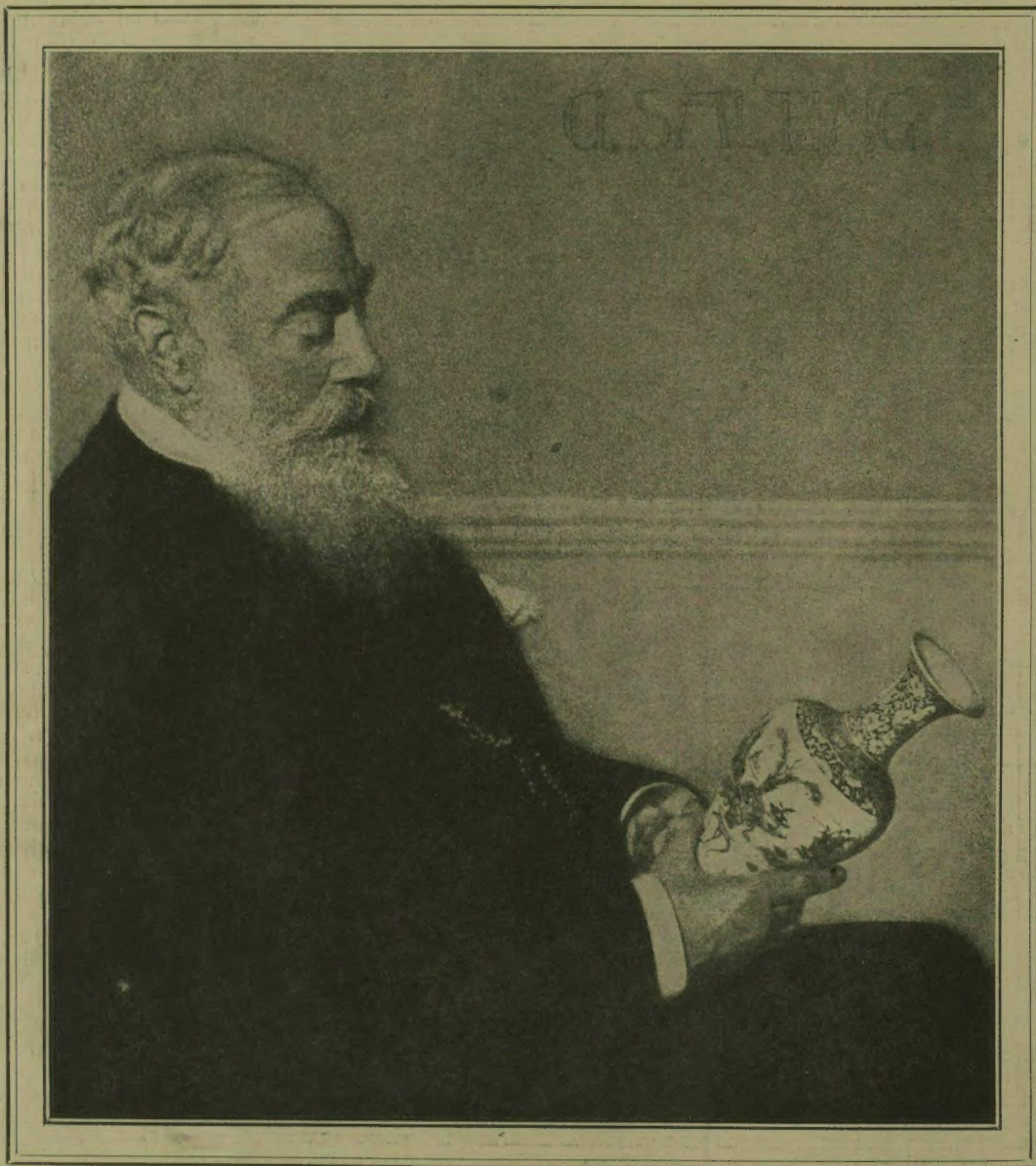
By G. K. CHESTERTON.

THAT the celebration of Christmas Day is fading is an illusion. It is an illusion of a natural and even necessary kind; for it arises from a recurrent situation in human psychology, like the eternally recurrent astonishment of middle-aged people at very young people falling in love. The Christmas pudding is still quite as big as it was when I was a baby; it is only that I in my turn have taken on the contours of a yet larger Christmas pudding. But the illusion does not merely arise from such trivialities as time and space; it is also a noble illusion, rooted in something heroic in the spirit of man. For man must always think of his beloved thing as in some kind of danger, besieged by all its enemies and on the point of breaking down. And one of the commonest forms in which this chivalrous peril is pictured is in that of extreme old age and an air of final eclipse, as in the prayer of Priam or the Passing of Arthur. This hearty and honourable sentiment is quite as common among reformers and levellers as among the most sentimental Tories. Gladstone spent his last years at the head of a Cabinet of Radicals attempting a very radical change; but his popularity was expressed in the title of the Grand Old Man. Even while he stood for an innovation, he almost boasted of being an anachronism. Walt Whitman, a genuinely great man, attempted to free himself from the past almost to the point of madness and indecency. He sought to live in a sort of shapeless and barbaric present. That his poetry might be utterly original, he threw over rhyme—and, some would say, reason too. And yet when he wished to express (in a fine poem) the ideal for which he fought, he was forced to strike this same note of antiquity and pathos. He called it "The Old Cause," as if he were a Jacobite.

There are, indeed, some who note the alleged decline of Yule without any of this sadness, but rather with philosophical delight. There are some who would be quite festive on Christmas Day if they found nobody observing it. Not only are there Scrooge and his like, there are also the free Hedonists and the Neo-Pagans and the worshippers of an emancipated pleasure. Of the two kinds of anti-Christmas person, I personally prefer Scrooge; he had more sense of humour. But however that may be, there are plenty of people nowadays who will attack Christmas, not because it is an indulgence, but because it is a definite and specially timed indulgence. They object to it, so to speak, not because it is a feast, but because it is not more of a movable feast. Such critics suggest that happiness should always be permitted to spring up spontaneously; and should not be artificially concentrated in any time or place. They are sad when they see a stout and elderly uncle obliged to run round the room on all fours, making such noises as he conceives to be natural to a bear. But they object to this (they carefully explain) only because the uncle is under a sort of social coercion; they do not object in the abstract to lightness or extravagance

in uncles. Let humanity, they say, wait till happiness alights on it momentarily and naturally like a butterfly. Leave the City uncle walking down Cheapside about his own business; and wait until natural instinct leads him out of sheer happiness to go down on all fours and make noises like a bear. Do not oblige grey-haired bankers and politicians to pull crackers and wear coloured caps on one ritual occasion. Rather leave it till the exquisite instant comes to them accidentally. Let the banker suddenly be heard pulling crackers in the inner office at half-past eleven on a May morning. Let the statesman, in the middle of a peroration on Tariff Reform,

phrase we use when we say that a child "makes us laugh" contains the idea of a certain coercion. The man who can dance all by himself, like a lonely fairy, is as rare as the man who can learn all by himself, like a Scotchman on the make. Most men need institutions to make them distinguish themselves; and they also need institutions to make them enjoy themselves. For, paradoxical as it sounds, men shrink from enjoyment; they make one automatic step backwards from the brink of hilarity; because they know that it means the loss of dignity and a certain furious self-effacement. It is to get over this first reluctance of every reveller that men have created also coercive festivals such as Christmas Day.



REPORTED TO HAVE BEQUEATHED HIS UNEQUALLED ART COLLECTION
TO THE BRITISH NATION: THE LATE MR. GEORGE SALTING.

Mr. George Salting, who has been called "the greatest English art collector of this age," was a man of very simple habits, in spite of his great wealth. With an income of some £30,000 a year, he lived quietly in a few rooms over the Thatched House Club in St. James's Street. A bachelor by nature, and with few interests outside his hobby, he devoted his life to collecting. Practically the whole of his collection of *objets d'art* has been for many years housed in the Museum at South Kensington, while most of his Italian pictures are lent to the National Gallery. It is stated on the authority of the Earl of Haddington, whose son, Lord Binning, married Mr. Salting's niece, that he has left his unique collection to the nation.

take a coloured cap from his tail-coat pocket and put it on in the pure excitement of the moment.

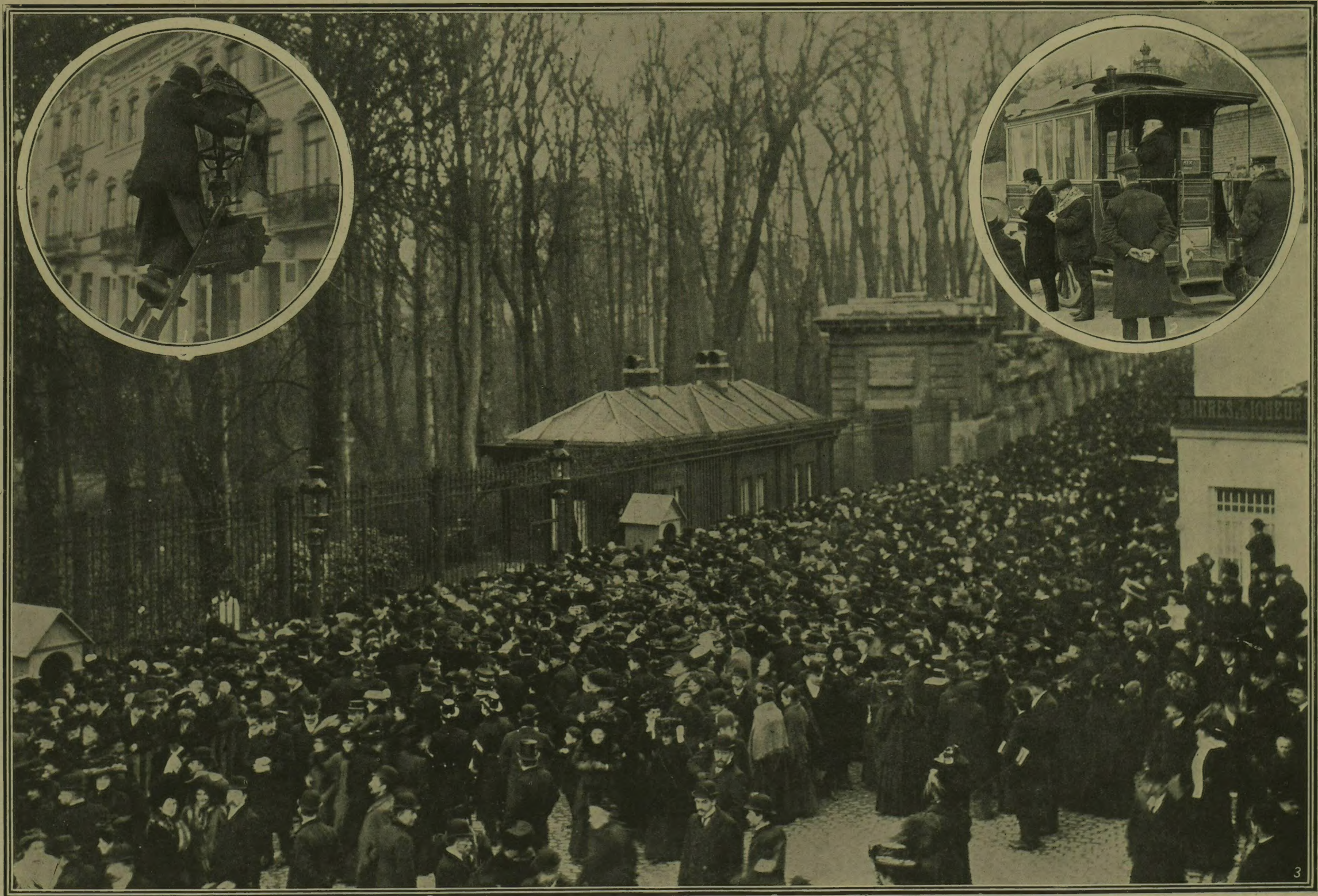
Such is the plausible and even attractive scheme which the emancipated Hedonists would substitute for such feasts as Christmas. But their scheme rests (like many other modern schemes) upon a curious primary mistake about human nature. It is very doubtful if, left entirely to himself and his club acquaintances, the City uncle would play bears from year's end to year's end; yet it does not by any means follow that he does not enjoy the atmosphere of childishness and fantasticality when once he has been forced into it. The very

The truth at the back of almost every human institution, from a marriage to a tea-party, is the fact that people must be tied by the leg even to do justice to themselves. In such matters coercion is a sort of encouragement; and anarchy (or what these people call liberty) is really oppressive, because its atmosphere discourages everybody. If we all drifted in the air like utterly detached bubbles, if no one knew how long anyone else would be within an inch or a yard of him, the practical result would be that nobody would have the courage to begin a conversation with anybody else. It is so embarrassing to begin a sentence in a friendly whisper and have to howl the last part of it because the other person is floating away into the free and formless ether. People must be tied together in order to talk; for twenty minutes at a dance or for forty years in a marriage; for an hour at a dinner or for three hours at a Christmas dinner. But if anything is to be got out of the relation, it must be a secure one, so far as it goes; and this is true of all pleasure and of all toil. The anarchist says that a man should never speak till he feels inclined; but this would only mean that the modest man would never speak. He must be "brought out"; by force, if necessary. The anarchist says that a man should not feast except of his own accord: that would mean, at any rate, that women would never feast. They must be made to. The anarchist says that no man should work unless he wishes to. At that rate no healthy man would ever work at all; for I hope every healthy man can think of occupations much more entertaining.

The anarchic philosophy fails utterly because it ignores this psychological fact of the initial reluctance to do even desirable things. If there are two godlike and glorious things in the world they are an English breakfast and a sea-bath. Yet I have never known any brave and honourable man who denied that he detested getting out of bed and plunging into cold water. The forms and rites of Christmas Day are meant merely to give the last push to people who are afraid to be festive. Father Christmas exists to haul us out of bed and make us partake of meals too beautiful to be called breakfasts. He exists to fling us out of the bathing-machine into the heady happiness of the sea.

THE DEATH OF THE KING OF THE BELGIANS: SCENES IN THE STREETS OF BRUSSELS.

PHOTOGRAPHS NOS. 1 AND 2 BY THE ILLUSTRATIONS BUREAU; NO. 3 BY L.N.A.

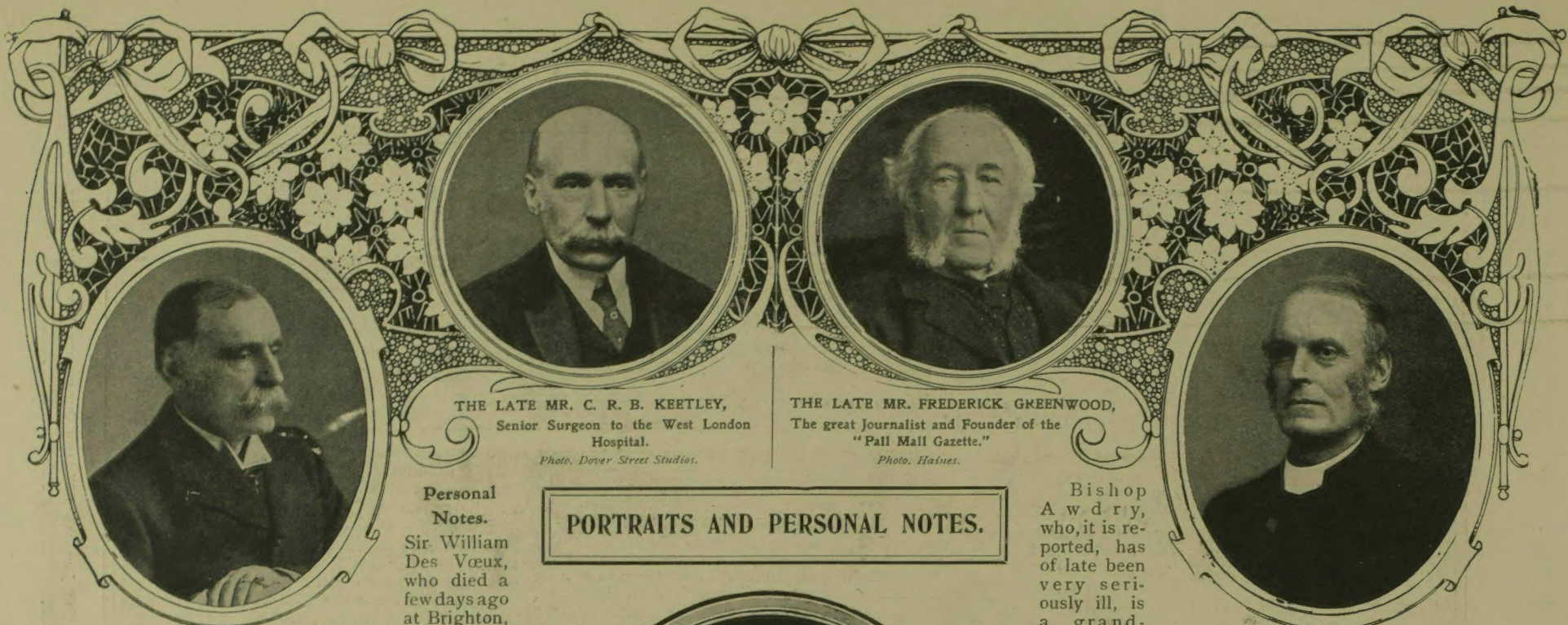


1. A SIGN OF PUBLIC MOURNING: TYING CRAPE ABOUT A STREET LAMP IN THE STREETS OF THE CAPITAL.

2. THE CORRESPONDENTS' VIGIL: A 'BUS USED AS OFFICE AND SHELTER BY JOURNALISTS WAITING OUTSIDE THE ROYAL PALACE FOR NEWS.

3. WAITING THEIR TURN TO PASS BEFORE THE COFFIN OF THEIR DEAD RULER: THE CROWD OUTSIDE THE ROYAL PALACE AT BRUSSELS.

Many thousands of people were drawn to the Royal Palace at Brussels, that they might pass before the coffin of their dead ruler. The body lay in state on a great black catafalque in a darkened room. We illustrate, in addition to a part of this crowd, one of the most curious of the signs of mourning, and an unusual feature of the vigil of the journalists whose duty it was to wait outside the Royal Palace day and night to gather news. A special 'bus was placed at their disposal, and in this they worked and rested, later being provided with a second 'bus.



THE LATE SIR WILLIAM DES VŒUX, G.C.M.G.,
A Distinguished Colonial Administrator.

valuable men who keep the Empire going in distant parts of the world. Since his appointment as a magistrate in British Guiana in 1863, he had held numerous and increasingly important positions in the Colonial service. In 1869 he became Administrator of St. Lucia; in 1877 Acting Governor of Trinidad, and, after various changes, was in 1880 appointed Governor of Fiji and Assistant High Commissioner of the Western Pacific, being promoted to High Commissioner two years later. In 1886 he became Governor of Newfoundland, and in 1887 Governor of Hong Kong. He retired in 1891.

By the death of Mr. C. R. B. Keetley the medical profession in London loses one of its most distinguished members. Mr. Keetley had been on the staff of the West London Hospital for thirty years, and for some time had held the position of senior surgeon. He was a native of Grimsby, and was educated at Browne's School in that town, afterwards becoming a medical student at St. Bartholomew's Hospital, where he was at one time Assistant Demonstrator in Anatomy. He took an active part in the management of the West London Hospital, which owed much of its development to his efforts. He

was the author of "Orthopædic Surgery" and "An Index to Surgery," and for seven years was joint editor of "Annals of Surgery."

Edhem Pasha, one of the most distinguished of modern Turkish Generals, who died last week in Cairo, was born in 1851, and had seen a great deal of active service. He commanded two brigades in the Russo-Turkish War, in which he greatly distinguished himself by his personal

bravery. In 1897 he was appointed Commander-in-Chief of the Turkish Army against Greece, and in a very short time brought the war to a triumphant conclusion. He was less successful as an administrator, and was generally held responsible for the Cretan massacres in 1898, when he was Governor of the island.

There has not been a Queen of the Belgians for seven years; that is, since the late King Leopold's wife (who, before her marriage in August 1853, was Princess Marie Henriette of Austria) died in 1902, after an unhappy married life. Therefore, it may be said that the queenly element at the Belgian Court has been in abeyance for many years, and there is a golden opportunity for the new Queen to exert a beneficent influence which has too long been lacking. The accession of a young King and Queen, with a growing family, will doubtless infuse a new and sweeter spirit into the life of the Court, and dispel the atmosphere of cynical commercialism which surrounds the memory of Leopold II. The new Queen of the Belgians, whose maiden name was Princess Elizabeth of Bavaria, is a daughter of the late Duke Karl Theodor, the famous royal surgeon. She was born in 1876, and married Prince Albert (now King Albert I.) in 1900. They have three children: Prince Leopold, now the Crown Prince, who was born at Brussels in November 1901; Prince Charles, born in 1903, and Princess Marie-José, born in 1906. The Queen shares the tastes and interests of her husband, who is an able and versatile

THE LATE MR. C. R. B. KEETLEY,
Senior Surgeon to the West London
Hospital.

Photo. Dover Street Studios.

THE LATE MR. FREDERICK GREENWOOD,
The great Journalist and Founder of the
"Pall Mall Gazette."

Photo. Haines.

THE RT. REV. WILLIAM AWDRY, D.D.,
Who has for some time been seriously ill.

Bishop Awdry, who, it is reported, has of late been very seriously ill, is a grandson, through his mother, of the late Right Rev.

Thomas Carr, the first Bishop of Bombay. His wife is also the daughter of a Bishop, the late Rev. George Moberly, of Salisbury. Bishop Awdry had a distinguished scholastic career before he became Canon of Winchester and Principal of Chichester Theological College in 1879. He was Prebendary of Chichester from 1877 to 1902, and Fellow of Lancing College from 1873 to 1896. In 1886 he was appointed Vicar of Amport, Hampshire; in 1895 he was made Bishop of Southampton, and in the year following Bishop of Osaka. From 1898 to 1908 he was Bishop of South Tokyo.

His "one small claim to distinction," as the late Mr. Frederick Greenwood used to call his historic coup in persuading the Government in 1875 to buy the Khedive's shares in the Suez Canal, would in itself have been enough to make his fame. The shares were bought for 4½ millions, and four years ago were valued at 29½ millions, while the control of the canal has been of the utmost political value. But Mr. Greenwood had other claims to distinction. To have edited the *Cornhill*, to have concluded an unfinished novel by Thackeray to the general approval, to have founded the *Pall Mall Gazette* and the *St. James's Gazette*, to have acted as Editor to such contributors as Matthew Arnold, Lord Morley, Sir Leslie Stephen, and J. K. S., to have "invented" Mr. Barrie—this was a record of which any man might have been proud. Mr. Greenwood was born in 1830, and became editor of the *Cornhill Magazine* in 1864, having previously been associated in the editorship with George Henry Lewes and the late Mr. George Smith. The idea of the *Pall Mall Gazette*, of which Mr. Greenwood became first editor in 1865, was based on Thackeray's description in "Pendennis" of "a paper written by gentlemen for gentlemen." In 1880 the *Pall Mall Gazette* changed ownership and politics, and Mr. Greenwood retired. Soon afterwards he founded the *St. James's Gazette*, which he edited till his final retirement from active work. Mr. Greenwood was a power in politics as well as in journalism, and he used his influence consistently for the public welfare. We may add that at one time he was a fairly regular contributor to this paper.

Russia has lost one of the most distinguished and respected of her imperial family in the late Grand Duke Michael Nicolaievitch, who died in his villa at Cannes on Sunday. He was the last surviving son of the Tsar Nicholas I., brother of Alexander II., and great-uncle of the present Tsar Nicholas II. The Grand Duke Michael, who was born in 1832, chose a military career, and in 1860 was placed in charge of the whole Russian system of military education. Three years later he became Viceroy and Commander-in-Chief of the Caucasus, which difficult province he ruled successfully for eighteen years. During that time he defeated the Turks under Mukhtar Pasha. In 1881, his nephew, Alexander III., appointed him President of the Council of the Empire, and he became that Tsar's guiding counsellor. Some years ago he retired, owing to ill-health, and settled on the Riviera.

PORTRAITS AND PERSONAL NOTES.



THE BELGIAN CROWN PRINCE, ELDEST SON
OF KING ALBERT I.

man with a high sense of kingly duty, and she herself is a very accomplished woman. She inherits her father's love of the healing art, and holds the degree of M.D. of the University of Leipzig. She



THE QUEEN OF THE BELGIANS, WIFE OF THE NEW KING
OF THE BELGIANS, ALBERT I.

is well known for her charity and sympathy with the poor and afflicted, while at the same time she has the reputation of being among the best-dressed royal ladies in Europe.



THE LATE GRAND DUKE MICHAEL
NICOLAIEVITCH,
Formerly President of the Council of the
Russian Empire.

SUCCESSOR TO LEOPOLD II.: THE NEW KING OF THE BELGIANS.

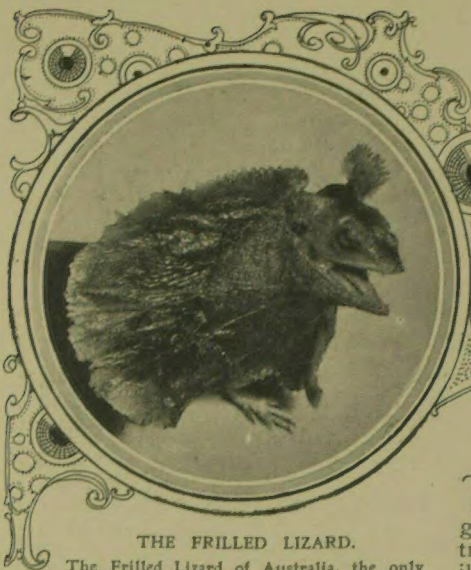
PHOTOGRAPH

BY BOUTE.



ALBERT I., KING OF THE BELGIANS, WHO SUCCEEDED TO THE THRONE ON THE DEATH OF HIS UNCLE.

The new King is the nephew of the late Leopold II., and son of the dead ruler's late brother, Prince Philip, Count of Flanders, who died four years ago. King Albert's father was completely deaf, and so it came about that he resigned his right of succession to his son Baldwin, who died in 1891, and later, to his son Albert. The new King is thirty-four, and it is hoped and believed in Belgium that he will do much to increase the prestige of the land he has been called upon to rule. The King has two sons and one daughter.

NATURE'S GROTESQUES: THE BOGIES
AMONGST BEASTS.

THE FRILLED LIZARD.

The Frilled Lizard of Australia, the only representative of its genus, is nearly thirty-two inches long. It is found in sandy districts of Queensland, North and North-West Australia, and some islands of the Torres Straits. Its frill, when fully extended, forms a shield concealing its body, limbs, and tail.

THOUGH bogies, ghosts, fairies, trolls, and similar uncanny folk are believed in nowadays only by children, savages, and certain psychical

enthusiasts, time was when no man cared to harbour a doubt as to the peoples of this shadow-world, lest he should offend them and bring their wrath upon his head. We say it with bated breath, but nevertheless there can be little doubt but that the belief in these invisible powers of good and evil was begotten by a too free use of the imagination in the pursuance of what is now called "Nature Study"! The enthusiasts for the new cult may, however, take heart, for the "nature study" of to-day may be counted on not to stimulate the inventive faculties unduly.

That our interpretation of the origin of bogies and their like is correct is convincingly shown by a study of the totems, gods, and head-dresses of savage peoples, or the wonderful creations of the Chinese and Japanese among civilised races. The weird productions which such a study brings to light all have a foundation in fact. But the standard of what is hideous varies, according to the imagination of the observer. Nature is severely matter-of-fact, hence it is that she has evolved but few really hideous creatures, though many are on the borderland of this category. Her great masterpieces have been achieved among the Bats. The heads in our Illustration certainly have a most diabolical look. The now extinct flying dragons, or pterodactyls, which in the fashion of their wings recall the bats, were also fearsome-looking creatures.

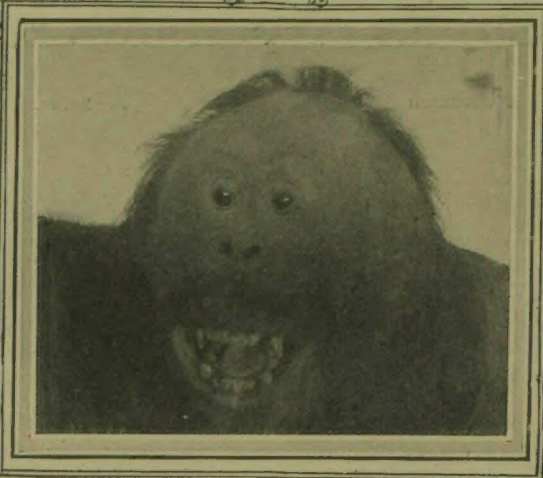
The bogies of the animal kingdom are mostly bogies only in name. But there are some creatures which certainly play the part of bogies, and very real ones, too, among the humbler of Nature's children. Those quaint creatures, the Lorises, for example, probably strike terror into the hearts of many a bird already overstrung by the cares of a family. Like the owls, they generally come forth as the—

Light thickens: and the crow
Makes wing to the rooky wood.

Hence the huge, saucer-like eyes of these creatures, the uncanny and lurid gleam of which, in the darkness, must add not a little to the horrors of the rudely marauded.

The still more weird-looking Spectre Tarsier of the Malayan region is really a very harmless little beast, yet it is held in the greatest dread and horror by the natives, among whom it is known as the Malmag.

Just as the haridans of human society were credited with supernatural powers of evil, which they never possessed, and were consequently burned, or drowned, as witches, many of the less-attractive looking beasts have likewise been persecuted on equally baseless suspicions. But it must be admitted that some of these invite a violent

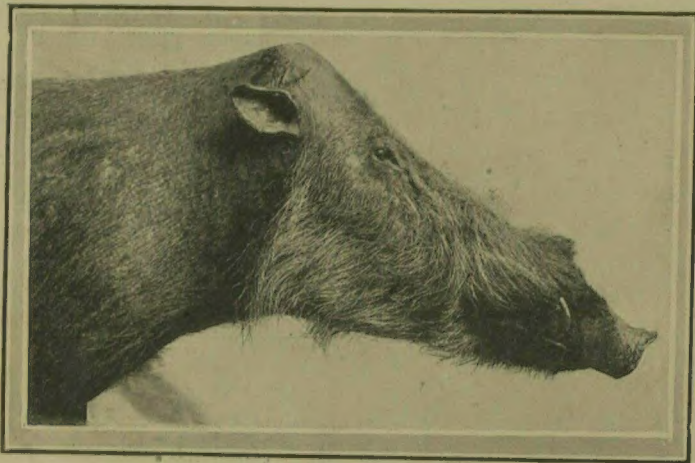


AN ADULT MALE ORANG-UTAN.

The Orang-Utan is a large red ape found in Borneo and Sumatra. It is a heavy creature, less man-like than the gorilla or chimpanzee, and has a very broad head. It lives entirely in trees and feeds on leaves and fruit. The specimen here shown came from Borneo.

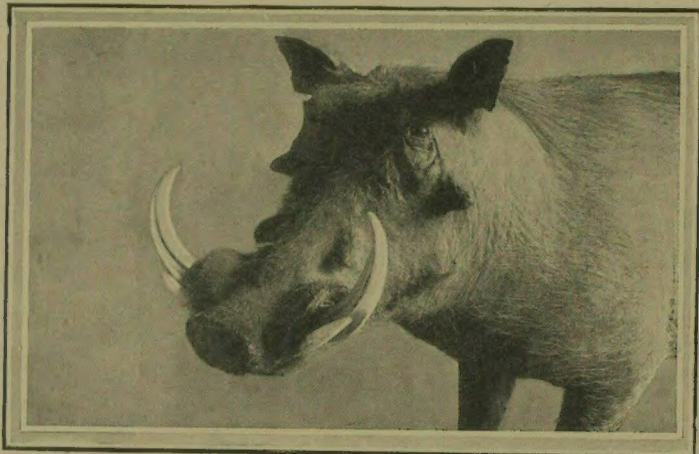
ALL PHOTOGRAPHS BY CLARKE AND HYDE

death by their eccentric behaviour. Thus the caterpillar of the Lobster moth, when alarmed, assumes a strange posture which causes both man and beast



A BORNEAN WILD BOAR.

The bearded boar of Borneo forms one of three groups of wild pigs in the Malayan Islands and Japan. He is distinguished by a very long skull, a fringe of long hairs on the cheeks, and the relative shortness of his last molar tooth in the lower jaw.



A WART-HOG.

The Wart-Hog, so named from the warts beneath its eyes, is a native of East and South Africa, and is among the most hideous of animals. The one whose portrait appears here hails from Mashonaland. On emerging from a hole they turn a somersault on to the back of it.

to pause before touching it. And the same is true of the caterpillar of the Puss moth, which, when



A MALE GORILLA.

The Gorilla is the largest and strongest of the apes, and it is found in the dense Equatorial forests of West Africa. It builds a shelter in the lower boughs of trees, and lives mainly on fruit. It does not as a rule attack man, but is most formidable if provoked.

threatened, shoots out from its tail two long, red, vibrating threads, perfectly harmless, but they look dangerous, and this game of bluff commonly succeeds!

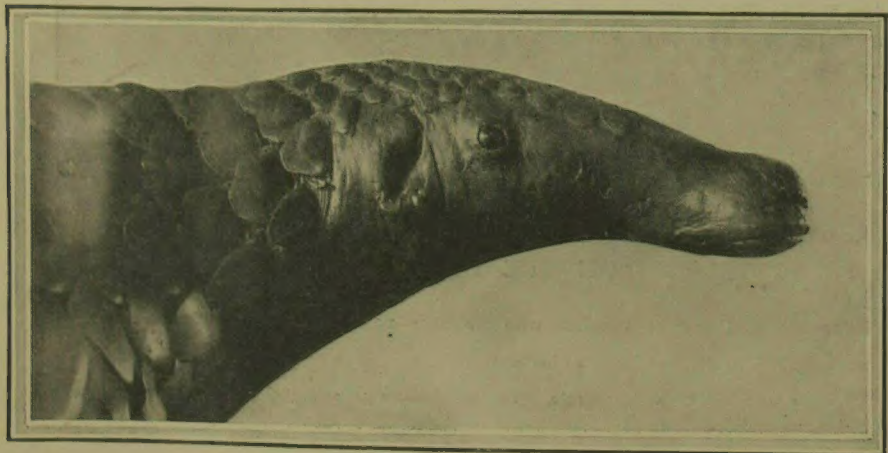
The "Death's Head," so called from the semblance of a skull on its back, is also generally shunned, and all the more perhaps because, when alarmed, it squeaks!

And now a word as to Nature's ghosts. Of cold, clammy, and slithering things she has created not a few. Some are endowed with the power of emitting a weird,

phosphorescent light, and some are among the smartest of Nature's quick-change artists, varying the hue of their transparent bodies to suit their surroundings, thereby producing a mantle of invisibility, as if convinced that "absence of body is better than presence of mind"! The blind, pallid, and long-drawn Proteus, the dweller in caves where night reigns supreme, is about as ghostly looking a creature as one could well conceive: condemned to the outer darkness, and to find its food as best it may. If one believed in the transmigration of souls the fate of this poor beast would suggest the reincarnation of human evildoers!

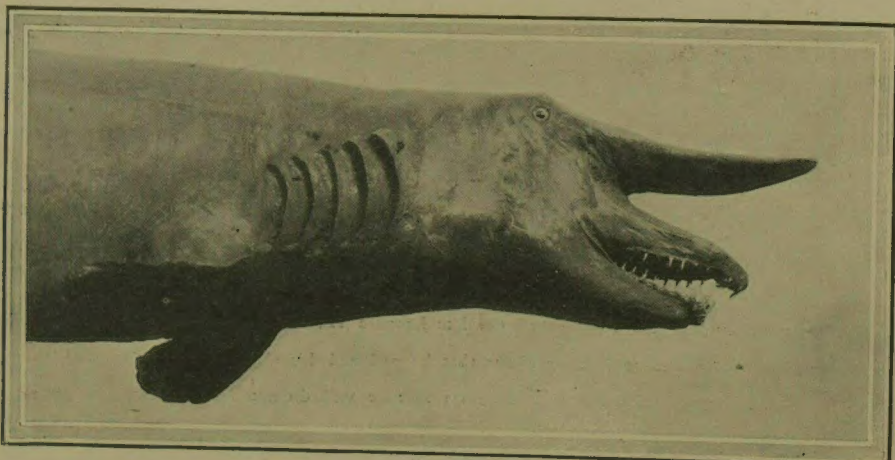
But some of Nature's ghosts are merry fellows indeed, for they live a roving life, gambolling in the warm surface-water of the open sea. For the most part microscopic, and practically invisible on account of their transparency, they would seem to defy enemies of all kinds. Yet they are eaten in myriads by all sorts of creatures. And this because they are so extremely sociable that they travel in swarms like unto the sand for number, and hence they can be swallowed in thousands by whatsoever creature cares to fill its mouth with water; and there are hosts of fishes which find in this marine manna their sole support. In the matter of shape these ghosts are weird indeed. But this shape is not merely a freak of Nature's, it is rather her way of effecting variations on a given theme. These manakins are gifted with no great muscular strength, and they must keep near the surface of the water. Consequently, they are constantly falling and rising again to the surface in a series of odd little jerks. The descent would be rapid indeed but for the strange rods, bars, "feathers," hairs, and so on, which bristle from their feeble bodies. These excrescences serve to check the fall by the resistance they offer, and hence the sinking body has time to gather strength for the new ascent. Happily for this feeble folk, they do not know their own names; for it is certain that, did they realise what their godfathers and godmothers had done for them in their baptism, they would never be able to rise burdened with the consciousness of such names as Arachnomysis, Erichthrodina, and so on—names big enough to sink a battle-ship, and they are thrust upon the shoulders of creatures which need a microscope to reveal them to the human eye.

W. P. PYCRAFT



THE GIANT PANGOLIN.

The Pangolin, or Scaly Ant-Eater, resembles the Armadillo in having an armoured hide, but belongs to a distinct family. It has been compared to an animated spruce fir-cone with a head and legs. The Giant Pangolin (*Manis gigantea*) is one of four African species, and inhabits the West Coast.



AN ELFIN SHARK FROM JAPAN.

This particular form of shark is one of the ugliest of its kind that is known, and therefore well merits inclusion in the selection of Nature's grotesques, the bogies among beasts. The shark is at any time an unpleasant creature to fall in with, but this variety is particularly repulsive.

NATURE'S GROTESQUES: THE BOGIES AMONG BEASTS.

DRAWN BY W. B. ROBINSON.



The manner in which many animals fulfil the popular notion of a bogy is very apparent from these Illustrations. Indeed, it is not unlikely that the idea of bogies was itself derived from some of the weird and fearsome-looking creatures encountered in the natural world. Moreover, it must be remembered that in the early periods of man's existence on the earth, in those prehistoric times when he was forming his first traditional notions of the spiritual world, there were many monsters in existence that are now extinct: "monsters of the prime," as Tennyson says, "that tare each other in their slime."

ART · MUSIC · and · the · DRAMA ·



MISS MARIE GEORGE,

Who is to take the part of Aladdin in the new pantomime at Drury Lane.

landscape of his own time with too close a familiarity to be able to throw himself headlong upon the traditions of the great glass-making epochs; but evidently he has considerable knowledge of the French cathedrals.

It is maintained by more than one acute and learned observer of the Arts that modern draughtsmanship excels that of the Old Masters, a wave of talent having swept the schools and studios of England. Is it fair to gauge the justice of this estimate at random? At the Doré the '09 Club—the members of which are, we believe, students at historic Heatherley's—shows many drawings, among them eighteen by Miss Phyllis Campbell that have been remarked as exceptionally able. She has an uncanny twist of imagination and a technical eccentricity that may alarm the simple-minded visitor into thinking that if he pass her drawing by he is perhaps ignoring a second Beardsley in the bud.

Miss Campbell's work, however, bears no real resemblance to the modern classics of black and white. Most interesting is the "Major Weir"; there is also real horror, marred by immature handling, in the picture of Robespierre, bound and with bloody jaw upon the table where he had lain at the mercy of the clerks and their pen-knives. Miss Campbell, who is very young, has not as yet instituted a personal censorship upon her themes, a censorship made all the more desirable by technical crudity. It would require a much more subtle pencil to render the presentment of old-maidenly ugliness, a theme she dwells upon, tolerable; and "The Forbidden Book" belongs to that class of *juvenilia* which the more sensitive judgment of later years generally desires to see suppressed. "Satanus and the Hindoo," in which an assassin tenders his dagger as his credentials to the Infernal Court, is not a pretty demonstration of indignation aroused, we suppose, by the murder of Sir Curzon Wylie.

Mr. Keith Henderson's drawings at the Baillie

Gallery are, in a sense, very modern. And yet we feel the Old Masters would have approved them, so exact are they, and skilful and finished. But Mr. Keith Henderson's humour is his strength. His drawings illustrate "The Book of Whimsies," which we have not read. And we have no need, being content with Mr. Henderson's account of extraordinary situations and characters. Mr. Henderson's dream-like quality is evident in his drawings of Antrim and Donegal. The



MR. WILKIE BARD,

Who is to take the part of Widow Twankay in "Aladdin," at Drury Lane (in make-up).

derson's account of extraordinary situations and characters. Mr. Henderson's dream-like quality is evident in his drawings of Antrim and Donegal. The



Photo, Foulsham and Banfield.

MISS TRULY SHATTUCK,

Who is taking the part of Pekoe in the forthcoming pantomime, "Aladdin," at Drury Lane.

"Poisoned Valley of Donegal," and "In Murlough Bay" are masterpieces of fantastic realism

The entire collection of Mr. Joseph Pennell's drawings and etchings, to the



Photo, Dixon.

SARGENT'S PORTRAIT OF THE AUTHOR OF "PINKIE AND THE FAIRIES": MR. W. GRAHAM ROBERTSON, R.B.A.

Mr. Graham Robertson, whose "Pinkie and the Fairies," the popular children's play at His Majesty's Theatre, is having its second Christmas run, is a poet as well as an artist. He is the author and illustrator of "A Masque of May Morning," "A Year of Songs for a Baby in a Garden," "The Baby's Day-Book," and "Gold, Frankincense, and Myrrh."

number of over two hundred, of the cathedrals of France have been acquired by the French Government for the Luxembourg. Whistler, it will be remembered, paid Paris many compliments that gained in emphasis because he denied them to London, and this act of recognition of his friend's talent would have confirmed him in his Parisian preferences. The drawings and etchings, some of which are at present on view in Clifford's Inn Hall, were made to illustrate Mrs. Pennell's letterpress on the French cathedrals. The partnership of the Pennells has had many fruits: they have journeyed together along the monotonous waters of the great western canal, and written and drawn their experiences; they have made jolting pilgrimages, and a book, upon primitive bicycles; and their Life of Whistler is the culminating memorial of a notable joint authorship.

E. M.

MUSIC.

TO realise the strength of our leading orchestras one has but to consider the number of members who can achieve a reputation as soloists, though they are content year in year out to stay in the ranks and help to make those ranks distinguished. In the Queen's Hall Orchestra we have M. Maurice Sols, the leader of the violins; Mr. Renaud, the 'cellist; Mr. Kastner, the harpist; and, if we are not mistaken, Mr. Albert Fransella, the flautist, to name only some of many. Each and all of these gentlemen have delighted highly critical audiences with their solo work from time to time.

Yet another member of Mr. Wood's orchestra, Mr. Siegfried Wertheim, is an accomplished soloist, and his recital at the Salle Erard last week revealed the viola at its best. Mr. Wertheim is a master of tone gradation, and his technique is finely subordinated, so that one has the impression of comparatively attractive music rather than of mere clever execution. The reservation in writing of the music itself is necessary.

It is unfortunate that very little really interesting work appears to have been written for the viola. Standing between violin and 'cello, it has been overlooked by those who have showered attention upon both, and perhaps the sense of fine, finished, and artistic playing was more in evidence than anything else upon Mr. Wertheim's audience. The material hardly did justice to the artist.

M. Sapellnikoff and M. Alexandre Barjansky have given a very interesting recital at the Aeolian Hall. Their programme was made up of Chopin's Sonata in G minor, César Franck's Sonata in A major, and Beethoven's A major Sonata. Here we had music of very varying mood, interpreted by artists who were thoroughly in accord with the composer and with each other, and certainly nothing could have been happier than the combination of piano and 'cello under such hands, though the César Franck sonata was written for the violin and not for the 'cello.

At the same time the practice of playing without a score has its definite disadvantages, and M. Barjansky had occasion to realise them before the recital was over. He is a gifted player; so too is M. Sapellnikoff, who, if we do not err, was a

pupil of Mme. Sophie Menter; and it should always be a pleasure to hear the pianist and 'cellist play together, for they respond to each other in the happiest fashion. Such a harmonious combination, both in the spirit as well as in the letter of the notes, is one that is exceedingly rare.



Photo, Foulsham and Banfield.

MR. GEORGE GRAVES,

Who is to take the part of Abanazar in "Aladdin," at Drury Lane.

*Where the Sabot takes the place of the Stocking
on Christmas Eve.*



**Preparing for Father Christmas's Visit: A Family Scene
in a Farm in Brittany.**

Our photograph shows a Christmas scene in Brittany. The farmer's wife is preparing dinner, while the children, having placed their sabots on the hearth, wait for Father Christmas to visit them and fill the little wooden shoes with presents.—[PHOTOGRAPH BY TRAMPUS.]

RECALLING THEIR FATHERLAND: A GERMAN CHRISTMAS IN AFRICA.

DRAWN BY O. GERLACH.



CHRISTMAS DAY IN GERMAN SOUTH - WEST AFRICA: SOLDIERS DECORATING THEIR CHRISTMAS TREE.

The Germans, like the British, make every effort to keep their Christmas in traditional style wherever they may be. Here, for instance, we see German soldiers in South-West Africa decorating a substitute for the Christmas tree.

“THE ANGELS’ COLLECTION”: A REMARKABLE CHRISTMAS CUSTOM IN ITALY.

DRAWN BY OUR SPECIAL ARTIST, RICCARDO PELLEGRINI.



LITERATURE



Photo, Elliott and Fry.

MR. THOMAS HARDY,

Who has written a poem for the jubilee number of the "Cornhill Magazine."

The Detmold "Æsop."

Mr. Edward J. Detmold has painted twenty-five delightful illustrations for the selection of that number of fables from Æsop which Messrs. Hodder and Stoughton have just published. The originals are now on exhibition at the Baillie Gallery.

The three which we reproduce in this number will give an idea of Mr. Detmold's manner in design and his skill in drawing, but they cannot, of course, convey the exquisite colouring of the pictures. The artist is particularly happy in catching the attitudes and facial expression of animals when they are excited by emotion—witness the anxious look on the face of the hare and the restlessness in his legs as he watches the tortoise reaching the far-off goal. The volume is handsomely bound in white and gold, and the edition is limited to 750 copies, numbered, and signed

In its purely biographical detail, however, the story is entertaining. There is one particularly delicious anecdote of the great prima-donna's childhood. When she was six Miss Mitchell sang at a concert, and was rapturously encored. Next day she rushed to discuss the event with her dearest friend, who, with the perversity of small girls, kept a stony silence. At last the future Melba exclaimed: "But the concert, the concert! I sang last night, and was encored"; and she looked with eagerness in the face of her friend, who answered witheringly:

THE HARE AND THE TORTOISE.



THE VOGUE OF COLOUR: EXAMPLES FROM MR. DETMOLD'S FABLES OF "ÆSOP."



THE POMEGRANATE, THE APPLE TREE, AND THE BRAMBLE.

Reproduced from "The Fables of Æsop," illustrated with 25 Drawings in Colour by Edward J. Detmold; by Courtesy of the Publishers, Messrs. Hodder and Stoughton. These pictures are particularly interesting as, during the coming year, a series of drawings by Mr. Detmold will appear in "The Illustrated London News."

"Yes; and, Nellie Mitchell, I saw your garter." Melba's life is the story of a vocation that would not be denied. Her father was not willing that his daughter should become a professional singer, but with such a voice it

was inevitable, and Mr. Mitchell is now Mme. Melba's most devoted admirer. Hard work and some disappointment at length brought Melba to her own. Brussels gave her her first great success; London was not won at first, but the season of 1889 set the singer in that pre-eminence which she has never lost. Miss Murphy gives an interesting account of Melba's royal progresses, and leaves the impression of an artist who is loved not only for her talent, but for her gracious personality. The book records many compliments. Of these, the most pleasantly original is that of Massenet, who calls Mme. Melba *la plus admirable Stradivarius*.



Photo, Elliott and Fry.

MR. A. T. QUILLER-COUCH ("Q."),

Who has a new book appearing in the New Year entitled "Corporal Sam, and other Stories."

William Watson's It is to be feared that New Poems. Mr. William Watson's feud with Mr. Richard Le Gallienne over "The Woman with the



THE OXEN AND THE AXLE-TREES.

Serpent's Tongue" (a matter quite outside literary criticism) will attract more readers for Mr. Watson's "New Poems" (John Lane), in which the offending lines occur, than his long standing as one of our foremost poets, and since the death of Swinburne, most critics would admit, the foremost living English poet. After his rather protracted interval of silence, the new volume may appear to some of his admirers disappointingly slender. The most sustained effort is the sonnet sequence "To Miranda," whose identity will doubtless be a matter of much speculation. In what Mr. Watson does give us there is no falling off in beauty or power, and there is at the same time a mellower human sympathy and an ampler range. His "Tavern Song," for instance, and several other poems which have the spirit of Tennyson's "Will Waterproof," reveal him in a new and genial aspect, for hitherto his lyre has not often struck the convivial note, or that of love, as in the charming poem to his young wife, "Maureen Asthore." The sonnet on "Leopold of Belgium" shows that he has not lost his old power of "purple" invective, and in every poem there are memorable lines, such as—

All ecstasy of inward sight
And the blind cry of all the seas that roll.

In the concluding stanza of "The Blacksmith," Mr. Watson has (doubtless unwittingly) echoed an ending by Matthew Arnold—"Whence issued the world."

by the artist. The letterpress is taken mainly from Sir Roger L'Estrange's translation of 1699, but some fables are by the Rev. G. F. Townsend.

"The Arcadian Calendar."

(See Illustrations on "At the Sign of St. Paul's" Page.)

Mr. John Lane may be congratulated on having discovered another artist of striking originality and power, as he formerly discovered the genius of Aubrey Beardsley. Mr. Vernon Hill's drawings in his "Arcadian Calendar for 1910" (John Lane) are to some extent reminiscent of Beardsley in that the figures are weird and fantastic. But the conceptions and manner (with its soft shading instead of hard and clear-cut lines) are different, and strike a wholly distinctive note. There is a drawing for each month of the year, representing, in a spirit of grim humour, a scene symbolic of the particular season. Three of these we are enabled to reproduce in this Number. The "Arcadian Calendar" bids fair to be the beginning of a reputation.

"Melba, a Biography."

by Agnes G. Murphy (Chatto and Windus),

is necessarily the record of one long triumph. It is also a revelation of the artistic temperament. In a book not distinguished by reticence there are one or two significant omissions, which may or may not be intentional; and here and there the author seems to hold a brief for causes which only he initiated will understand.

FOR CHRISTMAS DANCES: THE NEWEST OF THE NEW COTILLON FIGURES.

DRAWN BY RENÉ LELONG.



1. "THE BACCARAT."

2. "THE CELEBRATED COUPLES."

3. "THE MAY TRIANON."

We give three of the newest cotillon figures. In the case of "The Baccarat," playing cards, the pips on which are printed either on a blue or a pink surface, are stuck on little banners mounted on gilded sticks. The woman-leader gives banners with blue cards to the women; the men receive the pink cards. The value of the two cards carried by each couple must be nine. In the case of "The Celebrated

the corresponding men. Thus, those bearing the cards "Romeo" and "Juliet" dance together, as do those bearing, for instance, "Tristram" and "Yseult," "Paul" and "Virginia," and so on. "The May Trianon" calls for rather more accessories, the chief of which is a maypole. At the top of the mast is a bouquet; below that is a wreath to which twelve ribbons are attached. The men hold each a ribbon with one hand and

FATHER CHRISTMAS IN THE STREETS OF NEW YORK.



A CONFIDENTIAL MESSAGE TO SANTA CLAUS: A CHRISTMAS-TIDE INCIDENT IN MADISON SQUARE, THE HEART OF NEW YORK.

DRAWN BY P. J. MONAHAN.

DRAWN BY A. FORESTIER.



THE ILLUSTRATED LONDON NEWS, DEC. 25, 1909.—934

THE GERM OF DRAMA IN RELIGIOUS FESTIVALS: THE COMIC ELEMENT INTRODUCED WITH THE ASS.

The origin of the modern stage may be found in the pageants and processions of the mediæval Church. Its development may be traced from collect, lesson, or gospel to processional and allegory; from allegory to liturgical drama; from that to a series of sacred dramas; and from the three great series, the Nativity, the Resurrection, and the Ascension, to the miracle and mystery plays of the Middle Ages. The Feast of the Ass (commemorating its various Biblical exploits) was one of the Early Christian processional festivals.

(SEE ARTICLE ELSEWHERE.)

Its introduction on these occasions inevitably brought with it a humorous element. "In a M.S. of the years 1160—1180," writes Dr. Charles Gayley, in his 'Plays of Our Forefathers,' "there was preserved the ritual of the Feast itself—'Festa Asinaria.' . . . After Lauds all marched from the cathedral to welcome the ass which stood in waiting at the great door. The door being then shut, each of the canons stood with bottle of wine and glass in hand while the Cantor chanted the Processional of Drink."

A PROCESSION THAT PAYS COUNTRY VISITS: THE "KULIG" IN POLAND.

DRAWN BY JANKOWSKI.



MAKING A SERIES OF "CALLS": SLEIGHS LADEN WITH MERRY-MAKERS, CROSSING A FROZEN LAKE.

During various festive periods, it is customary for numbers of the ladies and gentlemen living in the country districts of Poland to pay "calls" on their friends and neighbours, staying at each house for two days and two nights and continuing the series of "calls" for five or six weeks. Those taking part in the ceremony wear national, or other picturesque, costume, and drive from

house to house in sleighs drawn by magnificent horses. They are welcomed at each house with some ceremony, and special festivities are organised in their honour. The procession is known as the "Kulig," the nearest equivalent for which is, perhaps, "Cavalcade." Usually, from fifteen to twenty sleighs take part.

AT THE SIGN

OF ST. PAUL'S



SIR OLIVER LODGE, F.R.S.

THE NORTH WEST PASSAGE 1852:
CAPT. JOHN L. DODD'S SHIP.

ANDREW LANG ON THOMAS THE RHYMER AND THE FAIRY QUEEN.

THE story of those strange lovers, Thomas the Rhymer and the Fairy Queen, has its roots very deep in the soil of ancient

beliefs. Fairyland has some mysterious connection with the place of departed spirits. People who find their way to Fairyland are apt to discover that the beauty and gaiety are masks worn by death's heads.

The Fairy Queen is a popular name for Persephone, "a Queen over death and the dead." No classical myth, I think, introduces a mortal as the lover of the bride of Hades, "the Lord of Many Guests." When the Fairy Queen does stoop to a mortal, in folk-lore, as to Thomas the Rhymer, or to Tamlane in another ballad, no Fairy King appears in the story.

As to Thomas himself, he appears to have been an actual personage, the Laird of Ercildoune on Leader water, a tributary of the Tweed, and a fine natural trout-stream. The modern name of Ercildoune is Earlstoun, a small manufacturing village. The son of Thomas Rymour of Ercildoune appears in a genuine charter of 1292; doubtless he was born of a mortal mother. Writing late in the next century, Barbour, author of the verse-chronicle of Robert Bruce, makes the Rhymer a recognised prophet as early as 1306.

His prophetic fame rested, I think, on a chance remark about the weather. On a fine day he said that an unexampled tempest was brewing, and when news arrived, next day, of the sudden death of Alexander III. of Scotland, which was followed by the long war with

Sir Oliver Lodge has just published a new book, called "The Survival of Man" (a Study of Unrecognised Human Faculty).

Photograph by Mills.

Many other prophecies were attributed to him, as they now are to dead chiefs of the Masai in East Africa, and they were remembered till the 'Forty-Five, when he was credited with having foretold Prince Charles's victory at Prestonpans, or Gledsmuir, decidedly a long shot! How

In a garden green Thomas receives an apple, which gives him, in spite of his remonstrances, "the tongue that cannot lie." This, he perceives, will be greatly to his worldly disadvantage; but there is no help for it.

Scott published a part of an early rhymed romance in which the story is told at much greater length. The ballad is the later popularised version of this romance, unless the Higher Criticism chooses to attribute it to Sir Walter himself—a theory which I do not hold. Scott's own conclusion, in ballad verse, is manifestly modern, dealing with the romance of Tristram and Iseult, which is attributed, on very scanty grounds, to the Rhymer himself. Thomas is out of fairy-land, happy at Ercildoune, when, in accordance with legend, it is reported that the snow-white deer are walking up Leader water—

Beneath the moon, with gesture proud,
They stately move and slow,
Nor scare they at the gathering crowd,
Who marvel as they go.

Here we have the work of a recognisably modern hand. Thomas, on hearing of the deer, knows that they have been sent by the Fairy Queen to summon him back to fair Elfland, and he reluctantly follows them, repeating his traditional prophecy of the ruin of his race.

Thomas was premature: they long were Lairds of Learmont and Dairsie, Fife, and some readers who remember Mr. Walter Pollock's view of the head of a cavalier, in the stalls of the Lyceum, may not know that Mr. Pollock, many years later, saw the same head in a



APRIL.

Symbolic of April Fools and April Showers.

could Thomas have acquired his gift of foresight? The ready answer was that he had been a lover of the Fairy Queen, and had wooed her under the Eildon tree, an ancient oak on the north side of the triple-peaked Eildon hill.

The ancient ballad on the amour was perhaps touched up a little by Scott, who later was the laird of the Bogle

AUBREY BEARDSLEY WITH A DIFFERENCE: THE FANTASTIC SYMBOLISM OF MR. VERNON HILL.

Reproduced from "The Arcadian Calendar for 1910," invented by Vernon Hill. By Courtesy of the Publisher, Mr. John Lane.
(SEE REVIEW ON "LITERATURE" PAGE.)

Burn, and of Huntly bank, where Thomas met his royal and mysterious mistress.

True Thomas lay on Huntlie bank,
A ferlie he spied wi' his ee,
And there he saw a ladye bright
Come riding down by Eildon Tree.
Her skirt was o' the grass green silk,
Her mantle o' the velvet fine,
At ilka tett o' her horse's mane,
Hang fifty siller bells and nine.

Thomas asked if she were the Queen of Heaven. She replied—

I am but the Queen of fair Elfland
That am hither come to visit thee.

Thomas was as ready a wooer as Anchises in the Homeric hymn to Aphrodite. With a kiss she sealed him her own for seven years, till they came to the parting of three roads, one leading to heaven, one in precisely the opposite direction, and the third "to fair Elfland," a strange path—

It was mirk mirk night, and nae starlight,
And they waded through red blude to the knee,
For a' the blude that's shed on earth
Rins through the springs o' that countrie.



AUGUST.

Symbolic of August Harvests and August Heat.

Edward I. and Edward II., people thought that here was the hurricane predicted by Thomas.

In the annals of the monkish chronicler of Lanercost, near Carlisle, however, we learn that this day was, in fact, the one most tempestuous in human memory. Thus Thomas the Rhymer had really been weatherwise, but his meteorological prediction was greatly enhanced by the accidental and coincident death of the King.



NOVEMBER.

Symbolic of being Lost in a November Fog.

picture of about 1630. It was a memorial of a Learmont of Dairsie, slain in a siege on the Elbe in 1628. Thus something eerie is associated with the kinsfolk of the lover of the lady of Elfland. Probably the fairies gave their name to the beautiful site of the house of Fairnalie on Tweed, of which the Elf Queen said—

If ye wad meet wi' me again,
Gang to the bonny banks o' Fairnalie.

GREAT LOVE-STORIES: No. IV.—THOMAS THE RHYMER AND THE FAIRY QUEEN

DRAWN BY OUR SPECIAL ARTIST, G. C. WILMSHURST.



THE MEETING OF TRUE THOMAS AND THE QUEEN OF ELFLAND.

"True Thomas, he pull'd aff his cap,
And louted low down to his knee,
'All hail, thou mighty Queen of Heaven!
For thy peer on earth I never did see.'

'O no, O no, Thomas,' she said;
'That name does not belong to me;
I am but the Queen of fair Elfland,
That am hither come to visit thee.'

She mounted on her milk-white steed;
She's ta'en true Thomas up behind;
And aye, whene'er her bridle rung,
The steed flew swifter than the wind."

—Scott's "Minstrelsy of the Scottish Border."

(SEE "AT THE SIGN OF ST. PAUL'S.")

GERMANY IN THE NORTH SEA: WILHELMSHAVEN AND HELIGOLAND.

TWO PHOTOGRAPHS BY LÖHRICH.



1. THE STATION FOR THE GERMAN NORTH SEA FLEET: WILHELMSHAVEN.

2. GIVEN TO GERMANY BY BRITAIN IN EXCHANGE FOR SUBSTANTIAL AFRICAN CONCESSIONS: HELIGOLAND, THE SCENE OF MUCH GERMAN NAVAL ACTIVITY.

3. CEDED TO GERMANY IN 1890, AND NOW BEING MADE INTO A NAVAL BASE: HELIGOLAND, SHOWING THE GERMAN NAVAL WORKS AS THEY ARE AT THE MOMENT.

In the course of one of the remarkable articles in the "Mail" which have aroused so much discussion, Mr. Robert Blatchford says: "The strongest evidence of Germany's designs against Britain is the German Navy. . . . Her fleet is built for the North Sea, it is exercised in the North Sea, it remains in the North Sea. . . . The Germans have not confined themselves, as we have, to the building and arming of battle-ships. They have fortified Heligoland, and are working night and day at a harbour there. They are widening the Kiel Canal. They are constructing or have constructed seventeen docks capable of holding ships of the largest class. How many submarines and torpedo boats and destroyers the Germans have built and hidden in their ports and rivers German secrecy makes it impossible to say." It is understood that, when completed, the German Naval works at Heligoland will have cost 30 million marks. Heligoland was ceded to Germany by Britain in 1890, and was afterwards annexed to Prussia.

UNCONVENTIONAL PORTRAITS.—No. X.: THE IMPERIAL SOCIALIST.

DRAWN BY CYRUS CUNEO. R.O.I.



THE AUTHOR OF "GERMANY AND ENGLAND": MR. ROBERT BLATCHFORD.

Seldom has a series of newspaper articles caused so much discussion as that entitled "Germany and England," written for the "Daily Mail" by Mr. Robert Blatchford. Mr. Blatchford served in the Army for ten years, and won his stripes as a sergeant. Later, he began to write for the "Sunday Chronicle," at Manchester. In 1891, at the age of forty, when he was "a red-hot Socialist," he started the "Clarion." Now, at the age of fifty-eight, he is an Imperial Socialist. In his own words, he began the writing of the articles for the "Mail" because he believes that "Germany is deliberately preparing to destroy the British Empire. . . . Germany is preparing to attack us because we stand in the way of her ambitions. . . . The Pan-Germanic ambition is the ambition for Empire, the ambition to dominate and exploit the world."

SCIENCE AND NATURAL HISTORY



SCIENCE JOTTINGS.

GLITTER AND GLARE.

THE festive season, more distinctly than any other period of the year, is marked by the prevalence of social and physical glitter and glare. From the tinsel of the pantomime to the hues of the Christmas cracker we meet everywhere with the signs and symbols of colour and show as part-and-parcel of the holiday display. The point which lies beyond the mere acknowledgment that glare and glitter attract us, and inspire us with delight, concerns the evolution of our likings. Just as the ancient marriage by capture is still symbolised in some rural districts by a chase of the bride, so in other social phases we may be able to trace the development of this human sense which glories in colour and display, which loves light things and bright things, and which makes decoration to form an essential feature of the high days and holy days of mankind.

Suppose we adopt the view that this desire for colour and light, garish or chaste, arises from a human hankering after what is beautiful, then the whole question of the evolution of the decorative instinct becomes simplified. The origin of the colour-sense, and the appreciation of hues and tints, takes us a far way back in the history of things. Some authorities tell us that the primitive colour of flowers was yellow, and they point out that many of the simplest and least modified of the flowers of to-day exhibit this tint. The lower plant-creation is not entirely destitute of colour, for there are some brilliant hues to be found among the fungi themselves. Where colour, however, has become specially developed in plants, we incline to the belief that it serves as an attraction to insects, just as scent may suffice for this end in another fashion. Most poorly coloured flowers

As sent: The letter "E," which, caught by the selenium "eyes," was transmitted along the wires to the selenium "eyes" at the other end of the wire.

As received: The letter "E" as reproduced on the distant selenium "eyes," after having been caught on the selenium "eyes" at the transmission end.

AN ATTEMPT TO MAKE IT POSSIBLE FOR ANYONE TELEPHONING FROM LONDON TO PARIS TO SEE THE PERSON TO WHOM HE IS TALKING: THE RIGNOUX TELEVISION APPARATUS.

smell very strongly; witness musk, and many more. Colour here is developed in relation to a definite function, implying relationship betwixt the plant and insect for fertilising purposes. Many trees, with no conspicuous flowers, depend on the wind for cross-fertilisation.

We can trace not only colour-development, but also that of decoration in the animal world clearly enough. We see how a difference of sex in birds and in animals is

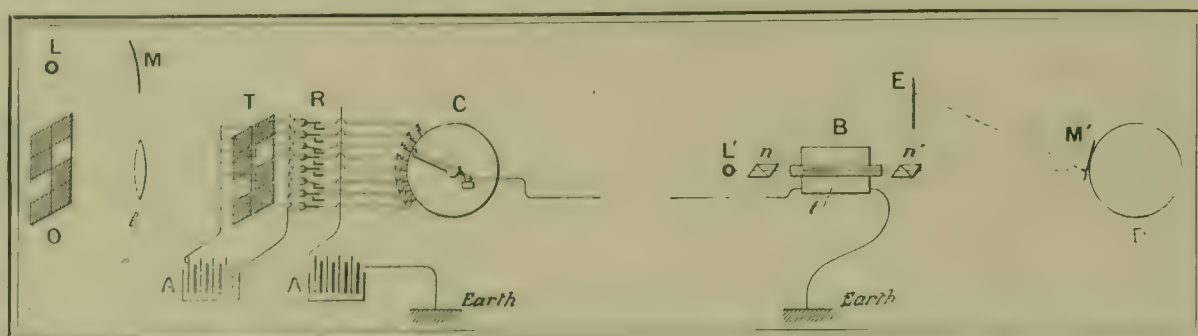
that striving after a beautiful ideal we are content to designate under the general name of "fashion."

That fashion may be ugly enough, inartistic, or even hideous, does not affect the argument regarding its evolution. All the liking for decorative display

may be traced back directly or indirectly, one may suppose, to the development of the primitive sense of colour, which, formerly of entirely utilitarian nature, has been modified to form a purely æsthetic feature in man. Experiments on budding infancy at the period when the child begins to see and to notice, show the preference given to coloured objects over those of neutral tint. The toy-shop of to-day is a veritable

proof of the part which colour plays in the mental phases of children. The artistic sense which is pleased and gratified by stained glass, by pictures and other objects of art, is simply to be regarded as a fuller development of the children's likes and tastes. We are pleased and gratified by the glitter and colour schemes of the artist who places the modern ballet on the stage; and it is only another phase of the same sense which causes us to enjoy Nature's own display in the garden and the field. The pomp and circumstance of a great procession with its blazing uniforms appeals to us largely because by our very nature we are lovers of colour display. Grave philosophers have criticised this so-called childish instinct, but it remains as part-and-parcel of our mental constitution, and, after all is said and done, it lightens up existence and adds to the joy of life. Even the Christmas cracker in its tinsel becomes thus attractive, and we could not despise or neglect glitter and glare if we would, because we are the children of a world which itself is neither sombre nor dull.

ANDREW WILSON.

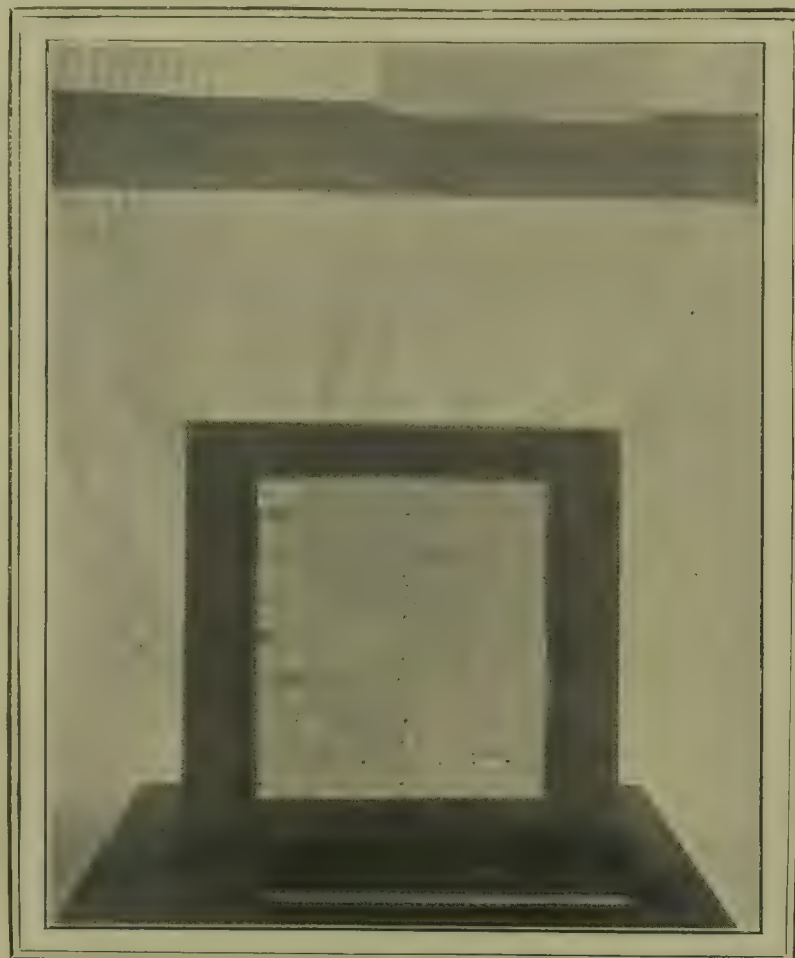


THE MEANS BY WHICH THE RIGNOUX APPARATUS TRANSMITS THE IMAGE OF AN OBJECT.

in this diagram, the transmitter is on the left; the receiver on the right. *L* is a strong light set above *O*, the object to be "telephoned," and its rays are projected from the mirror *M* to the object *O*. The image of *O* then passes through the lens *l* on to *T*, the selenium cells. From the selenium cells the image, broken up into as many parts as there are cells, is transmitted. The wires connected with the cells are received in the collector *C*, and there become one. Along this one wire the image is transferred in parts. At the receiver end there is a light, *L'*, the rays of which are polarised at *n*, and by being passed through carbonate of sulphur contained in the tube *t*, situated in the centre of *B*. The rays of light, duly broken up, act upon the electric current in varying degrees according to their strength. They are then projected, each ray still retaining its particular strength, on to the mirror *M'*, and from this they are projected to the selenium "eyes" at *E*. Thus, the image of the object at the transmitting end, divided into parts, and having passed along the wire in parts, is reproduced on the selenium cells at the receiving end with all its differences of light and shade.

especially correlated with variations in hue and other features. The male peacock, pheasant, lyre-bird and so forth, are gorgeous beings, while their mates are dowdy creatures. The leonine characters crop out in the male lion and not in the lioness, and the male stag is really the typical sex in respect of size and his special horn-development. In savage life, the animal-features also appear. The males wear feathers and war-paint; the women

are mere beasts of burden. We may be well within the bounds of reasonable supposition if we assume that the love of colour display in man has been directly inherited from lower life. Man has very naturally sought to decorate himself because he is the child of nature, and because the colour-sense grew and evolved itself in him as naturally as did his other means of appreciating that which surrounded him. In civilised life, or in advanced savage existence even, observe how different is the sexual decoration. Woman has accepted and plays the chief rôle in the decorative drama. Evolution has carried the development of colour in dress beyond the males, and has deservedly laid on the fair sex the habit of decorative display. Whatever may be said of the mere man to-day, we must at least put to the credit of his ancestors that they recognised the claims of woman as the better exponent of



THE RIGNOUX TELEVISION APPARATUS: ONE OF THE FRAMES OF Selenium CELLS (THE "EYES").

—We are now able to give these very interesting illustrations of the television apparatus invented by M. Georges Rignoux, with the aid of MM. A. Fournier, Elouard, and Georges Merlin. The system adopted is much the same as that favoured by Mr. Ruhmer.



THE RIGNOUX TELEVISION APPARATUS: THE LAMP, THE MIRROR, AND THE OBJECT PLACED BEFORE THE LENS AT THE TRANSMISSION END.

It will be remembered that in our last Issue we gave details of Mr. Ernest Ruhmer's television apparatus, by which it is sought to make it possible for anyone telephoning from London to Paris (or, of course, between any other points) to see the person with whom he is talking.—

SPAIN'S PART IN BRITAIN'S CHRISTMAS: THE COMING OF THE FRUIT.

DRAWN BY CECIL KING.



THE ARRIVAL OF THE DESSERT: UNLOADING ORANGES AND RAISINS FROM A SPANISH STEAMER IN THE POOL OF LONDON.

In such cases as this, part of the cargo is unloaded straight into the warehouse by means of cranes; part of it is carried ashore by porters.

CRUISING IN THE MEDITERRANEAN.

THE time is approaching when yachtsmen will send their craft further South, and, secure from the rough welcome Father Neptune gives those who venture through the Bay of Biscay during the winter, wait until their boat is reported as having arrived at Marseilles. Travel by train is a luxury, and those who cross the Channel by the night mail can be on board in the harbour and dressed for dinner next day. Nothing can be more pleasant at this period of the year than cruising in the Mediterranean from port to port, independent of hotels, enjoying the fresh vegetables which compose the menu drawn up each day by the chef to vary the monotony of the cuisine at the Club. Delightful tours can be made from Monte Carlo, where the new jetties have obviated all the dangers which lurked at one time on a lee shore. There is excellent anchorage, and yachts can run in and out all day long. Boats flying every flag lie side by side. Behind the steam-craft—principal among which is the *Princess Alice*, which has enabled the Prince of Monaco to make so many additions to the scientific collection of the fauna and the flora of the deep sea, the principal attraction of the museum he has built out on the corner of the rock of Monaco—there lie the house-boat of the International Sporting Club, the motor-boats, and all the

tonners and half-tonners which balance their white sails on the bosom of the blue Mediterranean during the regattas. Torpedo-boats and destroyers carrying the flag of the Republic dart in and out between the heads of the jetties, which will form the bases of

patroness of the Monégasques, was once the leading town of the Principality. The former barren rock of Monaco has been extensively built over, until the management had some difficulty in reserving intact from the hand of the builder all those gardens which, surrounding the Casino, seem like part and parcel of fairyland, with the tall palms and other tropical trees and the wealth of choice flowers which bloom around, scenting the air with their natural perfume. Backing the mercantile port, where the feluccas with their lateen sails unload their cargoes of wine, fruit, and vegetables from Algeria and Morocco, stands the rock of Monaco and the palace of the Prince, defended in olden times by its covered ways, stout gates, and portcullis from the attack of the Saracen or the Barbary pirate. The fortifications on the sea front have been demolished and transformed into gardens well worth visiting. Then, on the plateau of Monte Carlo, pleasant wanderings may be taken on the Terrace, and afternoon tea sipped either in the open square in front of the Café de Paris or on the balcony of the pigeon-shooting ground. Excursions can be made on the one side to



THE HARBOUR AND BAY OF MONACO.

Photo. Enrieiti.

two splendid promenades giving an excellent view over the well-wooded promontory of Cape Martin, and permitting the visitor to gauge the greater importance gained by Monaco in late years compared with the Condamine, which, with its quaint church dedicated to Sainte Devote,

Saint-Jean, Nice, or Cannes, and on the other to Mentone and San Remo; but the advantage of lying up in Monaco harbour consists in its absolute safety and the complete absence of all those harbour dues levied on yachtsmen elsewhere.

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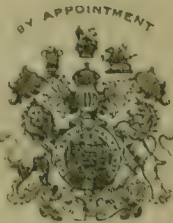
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LADIES' PAGE.

CHARITABLE functions have been innumerable in the past week or two. Many of them have been of the ordinary rather dull type—the sale of work or bazaar, to which people go mainly to oblige some friend whose pet charity is being helped, and with an eye to the day, not far distant, when the said friend can be expected to return the favour for some other object. This is rather too much like the schoolboy's description of the Shetland Islanders "making a precarious living by taking in each other's washing." But some happy ideas have really combined amusement for the owners of the cash with gaining a benefit for the people for whom that cash is wanted. The annual doll-show of the "Children's Happy Evenings Association" is one of these. The object is a good one, and there should be a branch of the Association started in every large town, as there are already in many places. The Association obtains the use of the public schools for one or two evenings each week for the children to go back to play there. It is necessary to pay for gas, and warmth, and cleaning, and also to secure voluntary "helpers" to see that the children do no harm to the premises, and set them to play games, to keep order, soothe disputes, and generally act nice big sister or brother to the children of the poor for the nonce; and this is an excellent bit of work for young people of the educated classes to offer themselves to do. Mrs. Bland Sutton, the Honorary Secretary (whose address is 47, Brook Street, Grosvenor Square), says that the "quiet room" in which paint-boxes, dolls, fancy needle-work, reading, or being told fairy stories, and so on, are the attractions, is really more liked by the tired, harassed children from noisy, crowded, poor homes than the more boisterous playing in the other rooms.

The doll-show presented no fewer than twelve hundred daintily dressed figures. The Princess of Wales, who is the President of the Association (with Lady Jersey for President of the Council) was one of the contributors. H.R.H. sent in twelve girl dollies dressed by herself or under her supervision. The largest donation was that of the Hon. Emily Ward, who sent the Old Woman who Lived in a Shoe, with eighty children. Bridal parties were numerous and varied, and there were sailors, judges, male peasants from lands where they dress picturesquely, chauffeurs, and other dolls representing the stronger sex; but the vast majority were miniature ladies. And it was altogether very amusing, and drew a large crowd of fashionable visitors. The dolls are sent to the "play-centres" for use, but there are not nearly enough of the miniature babies to meet the demands of the would-be mammas, and the Committee have to buy about a thousand more.

Considering how almost indispensable glittering metallic embroideries are for evening gowns at present, it is a matter of course that the prices have gone up; a fine piece of such trimming is at least double the price

now that it would have been a year ago. Still, a very small length of a rich trimming suffices, so it is not so very bad, after all—and if we could be sure that the workers would receive the increased price, we should not grudge it. An idea for the economical in this matter is

according to the degree to which the sheen of the brilliant metallic lace or embroidery is diminished. A veiling of transparent fabric over an under-gown in this fashion is extremely fashionable. In fact—and this is precisely what makes it possible so to cover, without proclaiming any economical motive, the slightly used metallic trimmings with transparent stuff—the best dressmakers are introducing a veiling of some fine transparent fabric wherever they can manage to do so. They are stretching some tulle or silk voile over part of a perfectly new and fresh velvet or satin gown, especially on the corsage, even for day wear, and yet more for evening use. Thus, I have seen a new French model gown for afternoon wear built of periwinkle-blue velvet, skirt and corsage built all in one, but cut off (like a deep corselet) well down under the bust; the space to the throat is filled in with a blouse and sleeves of white voile lightly sprinkled with silver sequins, and then this, in its turn, is veiled with an overblouse, so to speak, of tulle matching the colour of the velvet exactly, and ending just where the white underblouse does—that is, tucking in under the top line of the velvet corselet, and also covering the white sleeves completely—but cut down around the shoulders to allow the white with its sprinkling of silver to mount alone to the throat as if it were a guimpe of white and sparkle.

While such gowns are made for very smart afternoon occasions, and especially to wear in one's own drawing-room at a reception, and to use for the home dinner afterwards—for a smart and light afternoon frock like this does excellently for evening demi-toilette too—yet the prevailing fancy for afternoon wear is far different, for it is *black*! There is quite a furore for wearing smart black this winter, velvet taking the lead. This gracefully draping and "dressy" material, suitable alike for old and young women (not for girls exactly, but for the youngest of matrons or single women past their teens if they like a somewhat stately style of costume) has been little used for a considerable time, so that it has all the charm of novelty. A very long "tube" coat over a plain short skirt in black velvet, worn with a black fox or skunk set, and a hat of the same sombre hue relieved with a gold rosette or cockade, or with an ermine set balanced by a huge black hat covered with a forest of white plumage, constitutes one of those sudden manias by which women with money enough and whose taste and opinions allow them to follow their whims in dress at once, proclaim that they are "in the know" in matters sartorial. Before the women of smaller means wake up to the existence of such a craze, it will be past as a rule, and the butterflies of fashion will be already off and settled elsewhere. But then will come the vogue with the great mass of ordinarily well-dressed women; so any of my readers contemplating a new frock for the rest of the winter and the early spring will be safely up-to-date with "the general" by choosing it in black velvet.—FILOMENA.



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THE CHRONICLE OF THE CAR.

MOTORISTS, as a body, have much to be thankful for in the result of the action for damages by French's Garage against Lord Curzon. Had the decision been otherwise, a strong argument against the employment of head-lights at night on motor-cars would have been afforded the enemy. The plaintiffs endeavoured to show that Lord Curzon's use of strong lights was responsible for the accident, but all who read between the lines must have realised that, if the plaintiff's driver, who admittedly was not over-expert, had had lamps equal in illuminating-power to those on Lord Curzon's car, he would have seen that he was turning his vehicle too much to his near side, and the accident would have been avoided. If the majority of motorists who drive by night were suddenly to abjure the use of good lights, as a petulant and ignorant portion of the public would have them do, that particular section would be the first to raise a howl at motor-cars being driven without proper illumination. Head-lights which throw powerful beams of light well ahead are a protection to the motorist, and still greater protection to the public. It is curious, therefore, that people interested in the motor-trade should endeavour to win a case by claiming the opposite.

Judge Snagge, of the Oxford County Court, may be described as the modern Solomon. Having a case for damages to a messenger named Povey, by a taxi-cab owned by the Provincial Motor Cab Company, his Worship, after hearing the evidence, took a leaf out of French practice, and, going to the scene of the mishap, caused the accident to be reconstructed. The damaged plaintiff, however, was not on in the composed act: his presence on the seat from which he had been sent flying was taken as read. The result of this admirable experiment was judgment against the Motor Cab Company. Of course such procedure works both ways, and if learned Judges who have collision cases before them would follow Judge Snagge's example doubtless justice would be more frequently done.

If any evidence of the favour in which Dunlop tyres are held in this country were required, it is surely to hand in the figures presented to the shareholders of the Dunlop Pneumatic Tyre Company, Ltd., by Mr. Harvey Du Cros, J.P. (chairman),

on Tuesday, 14th inst. Unless the public bought Dunlop tyres, it is obvious there would be no Dunlop dividends, for in the matter of tyres you touch the motorist's pocket nearly indeed. The production and marketing of the best

annum for the half-year ending Sept. 30 last, a further dividend of 8 per cent. on the ordinary shares, and a further dividend of 10 per cent. on the deferred shares, with a carry forward of £15,960. Amongst other things, Mr. Du Cros informed the meeting that the item of "investments" standing in the balance-sheet at £430,000 represented at market prices a sum of something over £2,000,000. Happy Dunlop shareholders!



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The contrast between the tropical vegetation and the up-to-date motor-car, reminiscent as it is of the strenuous life of British manufacturing cities, is very striking in this photograph. The Wolseley-Siddeley car is here shown in a cocoanut plantation at Teluk Kerau, Singapore.

article that skill and material can produce has resulted this year in the capability of paying a further dividend on the preference shares at the rate of 5 per cent. per

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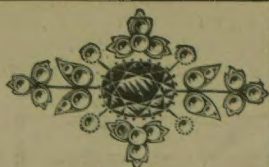
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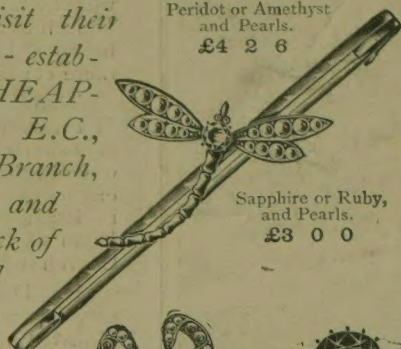


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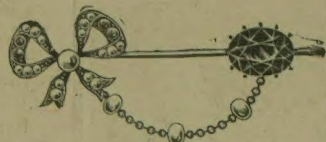
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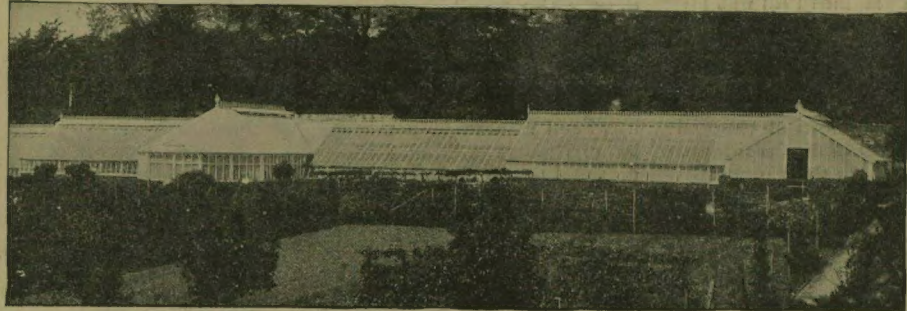
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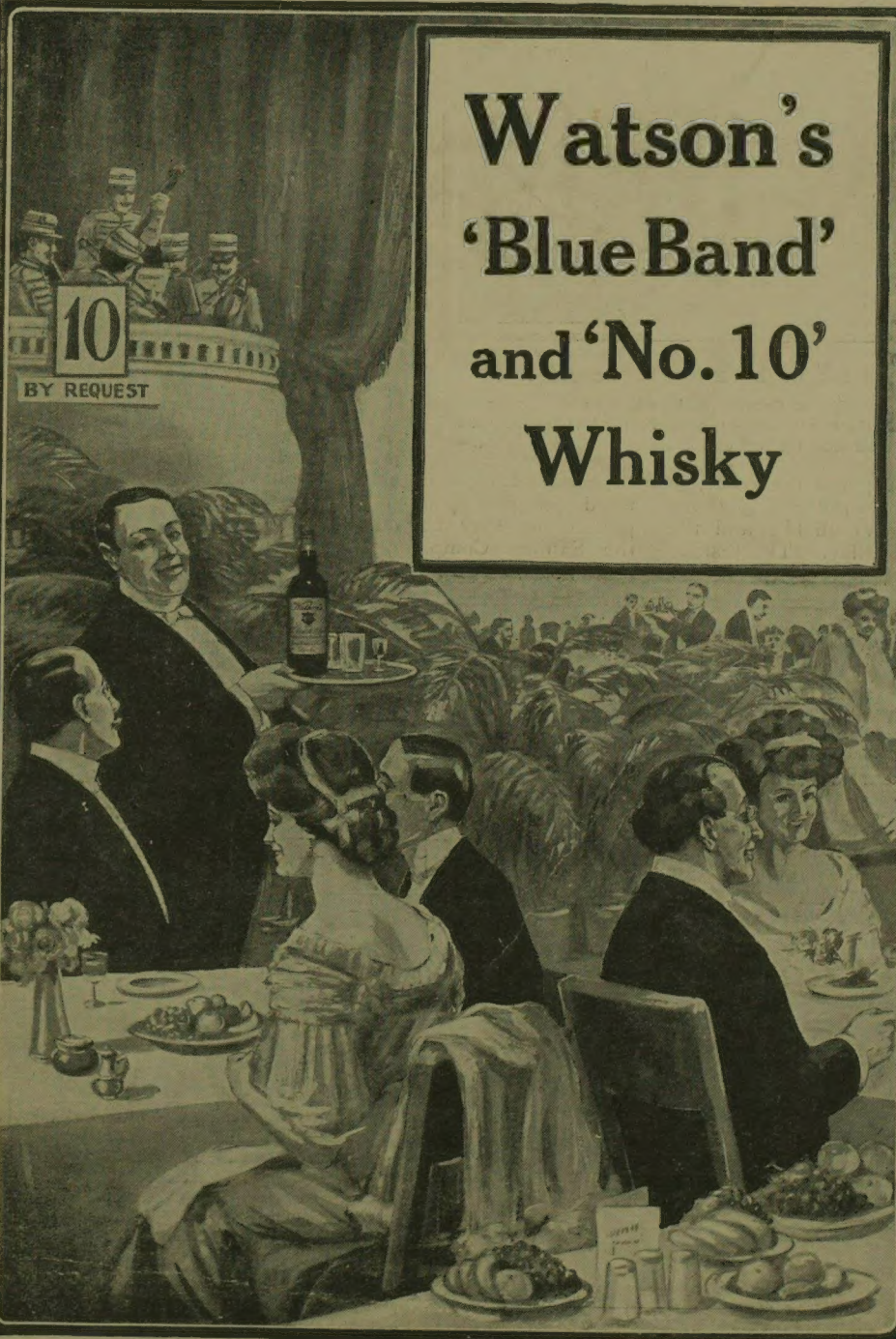
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WILLS AND BEQUESTS.

THE will (dated Dec. 11, 1907) of LORD DE CLIFFORD, of East Ridge, Sussex, who died on Sept. 1, has been proved by his widow, Lawrence Caird, and Cyril Eade, the value of the property being £14,443, in addition to Irish estates of the value of £100,000. He gives £500, the horses and carriages, motor-cars, and furniture and £1000 a year to his wife; an annuity of £100 a year to his aunt, the Hon. Maud Clara Russell; £200 to his huntsman, Fred Claydon; £200 to Lawrence Caird; and provisions are made for portions for younger children, if any. The family pictures and miniatures and the "Thanet Pearls" are to devolve as heirlooms with the title. The residue is to be held on various trusts for his son who shall first attain twenty-two years of age.

The will of MR. WILLIAM AUSTIN, of Ellern Mede, Totteridge, Herts, has been proved by his widow, Mrs. Gertrude Jane Austin, the value of the estate being £258,658, all of which he gives to his wife absolutely.

The will and codicil of MR. CHARLES THOMAS, of Pitch and Pay, Stoke Bishop, Bristol, a director of the Midland Railway, and vice-chairman of the Taff Vale Railway, are now proved, and the value of the property sworn at £109,809. The testator gives £500 and the household effects to his daughter Gertrude; £1000 to the University at Bristol if established within five years of his death; £500 to the Unitarian Chapel at Clifton; his lands at the Tything of Charlton, Henbury, to his grandson Charles Herbert; £500 each to his nieces Kate and Mabel; and £200 to William M. Edwards. Three fifteenths of the residue he leaves to each of his children Herbert Russell, Gertrude, Elinor Lucy, and Agnes Muriel; two fifteenths, in trust, for his son Charles Howard and his wife and children; and one fifteenth to his grandson Charles Herbert.

The will and codicil of MR. WILLIAM LEE THORNTON, of Sunnymead, Chislehurst, who died on Nov. 5, have been proved by William A. Thornton, the son, Frances Thornton, the daughter, Edmund Prener, and Cecil Foster, the value of the estate being £203,765. The testator leaves the whole of the property equally to his four children—William Arthur, Frances, Mabel, and Helen.

The will, with two codicils, of MR. WILLIAM JOHN ROGERS, of Clifton Hill, Bristol, and the Jacob Street Brewery, Bristol, is now proved, and the value of the estate sworn at £174,354. After stating that his wife is provided for by settlement and has private means, he gave £5000 to and £20,000 in trust for each of his daughters, Minnie Blanche Brownlow and Lily Mary Rogers; £100 each to the executors; and the residue to his sons Arthur Stanley, Tracy Percival, and Herbert, the share of his son Herbert to be in trust for him for life, and then, in default of wife and children, to his said two brothers.

The will (dated Sept. 1, 1904) of MR. JAMES BIRKETT ALMOND, of Standish Hall, near Wigan, Lancashire, brewer, has been proved by his widow and two of his sons, the amount of the estate being £122,658. The testator gives to his wife £500, the use and enjoyment of Standish Hall and the contents, and £1000 a year until his youngest child attains twenty-one, and thereafter an annuity of £500; in trust for each of his daughters, £7000; and the residue in trust for his sons.

The will (dated Feb. 22, 1907) and two codicils of MRS. ELIZABETH MARY BENYON, of 18, Grosvenor Square, widow of Mr. Richard Benyon, M.P. for Berkshire, who died on Oct. 23, are now proved, the value of the estate amounting to £261,372. The testatrix gives £40,000, in trust, for her grandson John Frederick Shelley; £20,000, in trust, for each of her grandchildren Richard, Elizabeth Marion, and Constance May Shelley; £500 a year, in trust, for her sister Sophia Marianne

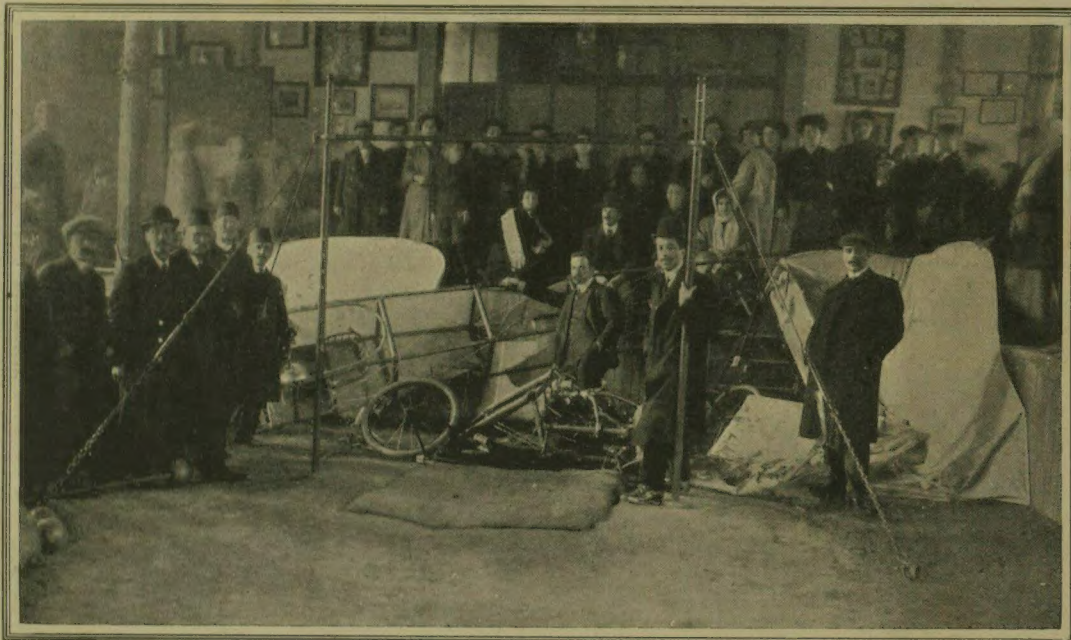
Clutterbuck; an annuity of £150 to her brother Colonel T. St. Q. Clutterbuck; £500 each to the executors and the sons-in-law Sir John Shelley and Alfred Ernest Hoare; £200 each to the widow and daughters of her



THE SCENE OF M. BLÉRIOT'S ACCIDENT: THE HOUSES AT TATAOLA HILL BETWEEN WHICH HE FELL.

The above houses, which are on Tataola Hill, at Constantinople, are those with which M. Blériot's aeroplane collided. The damage done to the roof of the left-hand house can be seen. M. Blériot fell with his machine between the houses from a height of about twenty-five feet, and sustained severe injuries. Madame Blériot came to his aid and took him to the French hospital.

brother the Rev. Alfred Clutterbuck; and legacies to relatives and servants. Under the provisions of the will of her husband she directs that one half of his residuary estate is to be divided into two portions, in the proportion of three as to two, and the larger, held in trust, for her



AFTER THE ACCIDENT AT CONSTANTINOPLE: THE REMAINS OF M. BLÉRIOT'S AEROPLANE.

M. Louis Blériot, the famous aviator, met with a serious accident a short time ago at Constantinople, where he was giving some exhibition flights. He went up during a high wind rather than disappoint the crowd, and was carried away towards the Tataola Hill, where, not being able to rise high enough, he collided with the roof of a house.

daughter Edith Hoare and her issue; and the lesser, as to £10,000 each, in trust for her grandsons Anthony Edward and Cecil Andrew Foulis Wingfield; and the remainder for her daughter Lady Shelley. The residue of the estate she leaves to Lady Shelley

ECCLESIASTICAL NOTES.

THE Dean of Westminster's lectures on St. Anselm have been greatly appreciated. They have been given at the Abbey on Saturday afternoons. The lectures have been rich in human interest. The Dean has brought out the full grandeur of the character and the work of Anselm, a monk who willingly abandoned a wealthy home and a promising career in order to devote himself to a life of poverty and obedience. He won the hearts of his pupils by his love, without which he believed there could be no true education.

That earnest Church worker Mr. Joynson-Hicks, M.P., has had a serious breakdown in health. He is suffering from nervous overstrain, and has been ordered to take a complete rest until he begins his election campaign in January. Mr. Joynson-Hicks lives in Bryanston Square, and is a personal friend of the Dean of Norwich. He has been constantly helpful in Church work both in London and Lancashire.

Dr. Drury, Bishop of Sodor and Man, conducted a service at the Palace, Douglas, in connection with the *Ellan Vannin* disaster. The gathering was attended by over six thousand people. Dr. Drury was assisted by the local Nonconformist ministers. In his address, the Bishop pointed out that slowly but surely the sea was being subdued by man. He referred to the inventions which had reduced the distances by sea, quoting from the diary of Bishop Wilson in 1698, which recorded passages from Whitehaven to Douglas of forty-eight hours' duration. In these days, passengers grumble at a six hours' crossing from Liverpool to Douglas.

The Bishop of Durham continues to take a warm personal interest in the miners of his diocese. A few days ago he was present at the foundation-stone laying of a group of cottages near Durham, which are intended as aged miners' homes. Dr. Moule remarked that these settlements dotted over the country were to a very real degree the result of spontaneous and initiative energy, zeal, and sympathy on the part of the miners themselves. They felt it a privilege to provide for the aged who have done life's strenuous and noble work.

A much-needed warning against political preaching has been uttered by the Bishop of Durham in a letter to his clergy. Dr. Moule remarks that the advocacy of a political party and its policy from the pulpit is, in his judgment, a very great mistake. "It is, I think, a fact

of religious history that never has the pulpit lent itself to political party strife without profound spiritual loss in the issue. This is equally true with regard to all sides in politics." Even for the advocacy of Church defence, Dr. Moule deprecates the use of the hour and place of worship.

Bishop Thornton proposes taking up work in London in the New Year. His son, the Rev. H. S. R. Thornton, Vicar of Holy Trinity, Blackburn, has resigned the benefice in order that he may accompany his father. V.

At this season of the year, when colds, bronchitis, and other affections of the lungs and throat are so prevalent, attention may usefully be called to the great value of "Sanitas Oil" as a remedial agent for the treatment of such complaints. "Sanitas Oil" combines in itself the active principles generated naturally in pine forests. Used in conjunction with a "Sanitas Fumigator" (or bronchitis-kettle), it is found greatly to benefit those who suffer from lung and throat troubles. A great advantage is that the "Sanitas Bronchitis Kettle" can be used all night, a special night-light being substituted for the spirit-lamp. A pamphlet giving full particulars may be obtained free on application to the Sanitas Company, Ltd., Locksley Street, Limehouse, London, E.

SHAVING A PLEASURE

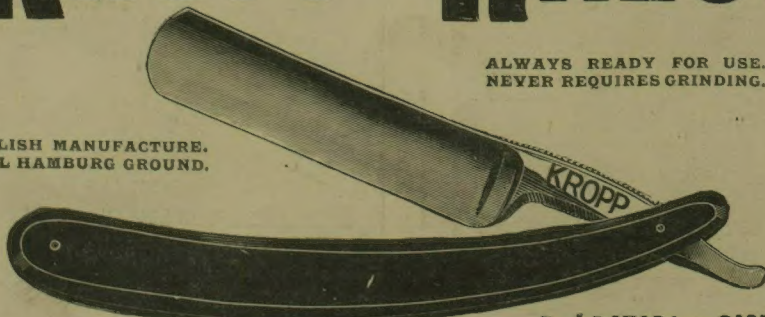
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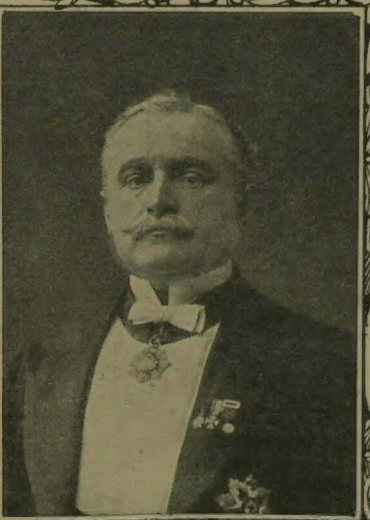
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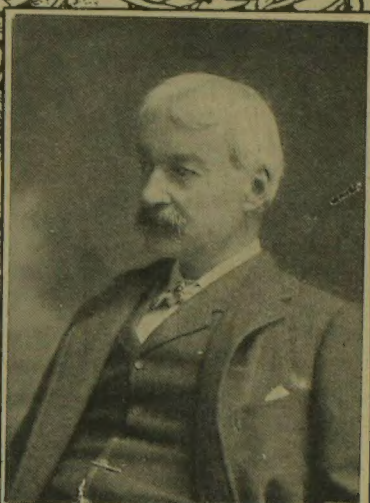
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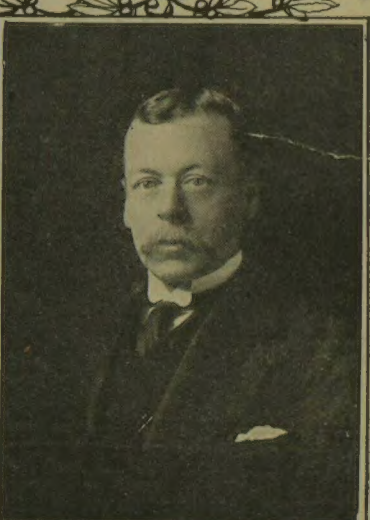
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MR. NORMAN WILKINSON,
Naval artist of "The Illustrated
London News."

AN INCREASED CIRCULATION: ITS CAUSES.

IT is not the easiest thing in the world to explain why an increased circulation has come into being; but it is possible to divide the causes of this much-desired result into two broad principles. A paper such as *The Illustrated London News*, which has the stability of sale that comes with long establishment and high reputation, has not, of course, the flexibility of a new periodical. Since its conception in 1842, *The Illustrated London News* has become the mother of a great family of illustrated newspapers, and illustrated journalism is now represented in England by more and better journals than it is in any other part of the world, the United States not excepted. To meet ever-growing competition is difficult; to enlarge the sale in face of it calls for more than exceptional excellence.

Why, then, has *The Illustrated London News* added so considerably to its circulation during the past year? Has the augmentation been due to any special features, or to general merit? It is difficult to say.

The Editor has received on all sides congratulations upon the way in which contemporary science has been treated in *The Illustrated London News*, and there is no doubt that the exposition of the outstanding inventions and discoveries of the day in the fields of Science and Natural History has been very popular. The marvellous feats accomplished in aerial navigation, such as Blériot's cross-Channel flight, have been most amply illustrated; also such interesting subjects as the Gyroscopic Mono-rail, Television, photographs of Halley's Comet, Fog-dispersion, and the cinematographing of microbes.

In the field of Natural History our readers will remember, for example, the splendid drawings of wild beasts in Africa by Herr Wilhelm Kuhnert; also such pages as *Comedies of Courtship among Animals*, the *Table Manners of Animals*, and *Photographing Snakes in their Natural Surroundings*.

Again, the bringing to light of ancient civilisations has a romantic interest for all who follow intelligently the working-out of this world's destiny. No important excavation or archaeological discovery is ever passed over in the pages of England's premier illustrated newspaper. We may remind our readers of a few examples of especial interest, such as the discovery of the casket containing ashes of Buddha, the recently found terra-cotta cylinder with fresh records of Sennacherib; the great find in Peru of pre-Inca pottery, the discoveries made by Dr Stein in Turkestan, the bones of the earliest known man, and the excavations of the walls of Jericho. This archaeological feature of the paper in particular will be maintained during the coming year, details and photographs of many astounding discoveries of the ancient world being now in the hands of the Editor and in course of preparation for publication.

Art, both ancient and modern, has been dealt with more fully than heretofore, and especially we may recall to the minds of our readers the part played by *The Illustrated London News* in the most interesting controversy of modern times, concerning the authenticity of the "Leonardo" wax bust. The paper has also taken a leading part in stirring public enthusiasm for the

retention in this country and national acquisition of famous works of art, such as Holbein's "Duchess of Milan," in danger of export to other lands. Then, too, many famous art-collections, such as that of the late Mr. George Salting, have been fully illustrated, as well as occasions such as the opening of the Victoria and Albert Museum.

In politics it has always been the editorial policy to take up no partisan attitude, and thus, though every phase of contemporary political history is illustrated, no bias of any sort is shown. In the illustration of foreign events *The Illustrated London News* has always been pre-eminent, and it is our fixed purpose that we shall, as long as good artists exist, and a good staff of correspondents with a knowledge of sketching and photography can be obtained, retain the premier position.

Travel has always had a special place in the pages of *The Illustrated London News*, as witness the first publication in an illustrated weekly of Sir Ernest Shackleton's photograph of the furthest point South, and the great number of illustrations given of that and other famous journeys of exploration, above all the Peary-Cook controversy, the travels of Dr. Sven Hedin in Tibet, the exploits of Mr. and Mrs. Bullock Workman on the roof of the world, the Himalayas, and the tragic fate of Mr. Brooke in Chinese Turkestan. Early next year we can promise our readers one at least of the most sensational series of photographs of the most important recent event in the history of travel.

The theatre, now of universal interest, is invariably well represented in *The Illustrated London News* by drawings of all the most interesting plays, and portraits by that wonderful artist of character, Mr. Frank Haviland. Among his best efforts, our readers will remember his magnificent drawing of Sir Herbert Tree as the High Priest in "False Gods." We can promise a particularly interesting series next year.

The social side of modern life has been fully dealt with, and everything that may be of interest to the well-read and intellectual woman has been illustrated by such masterly exponents of the black-and-white art as Monsieur Simont, Monsieur René Lelong, Mr. Cyrus Cuneo, and many others.

A new feature which has aroused extraordinary interest is the introduction—almost weekly—of a series by great artists illustrating subjects not of a topical nature. Such, for instance, are our series of Duchesses, and the series representing the Great Love Stories of the world. During the next year this feature will be continued, and we can promise pictures by Pennell, Wilmshurst, Detmold, S. H. Sime, and other equally well-known masters of the brush.

There is no need to tell our readers what a hold Mr. Chesterton and Mr. Andrew Lang have upon the interest and sympathies of all who read "Our Note-Book" and "At the Sign of St. Paul's"—the two best-read articles appearing in any periodical at the present day.

We leave it to our readers to decide whether it is to any one of these features, or to all of them taken together, that must be attributed the greatly increased sale of England's premier illustrated newspaper.

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

G P O (British Consulate, Damascus).—Thanks for the problems, which we hope to report upon at an early date. We cannot, however, undertake to return rejected contributions unless a stamped envelope accompanies them.

GEOFFREY JENNER (Tunbridge Wells).—Your problems have reached us, and shall have attention.

J S WESLEY (Exeter).—1. R to B 2nd demands attention in your last position.

G F C.—We have posted your card, and trust it will explain why your solution is ineffective.

CORRECT SOLUTIONS OF PROBLEM No. 3416 received from C A M (Penang) and F J (Trinidad); of No. 3417 from Pestonji Jivanji (Hyderabad, Deccan), F J, and R Sandoval (Mexico City); of No. 3418 from R H Couper (Malbana, U.S.A.) and R Hanstein (Natal); of No. 3419 from Henry A Sellar (Denver, Colo., U.S.A.), Louis V Laws (Denver, U.S.A.), R H Couper, and J B Camara (Madeira); of No. 3420 from London McAdam (Southsea), J B Camara, G W Moir, and E G Muntz (Toronto); of No. 3421 from Miss M Goodersham (Alnwick), Café Suizo (Santander), C Barretto (Madrid), Captain Challice (Great Yarmouth), A W Hamilton-Gell (Exeter), R J Lonsdale (New Brighton), Albert Wolff (Sutton), L Schlu (Vienna), W Winter (Medstead), J F Adamson (Glasgow), Charles Burnett, W C D Smith (Northampton), Mrs. Kelly (Lympstone), F R Pickering (Forest Hill), Havelock Ettrick (Congresbury), and Oliveira Vianna (Davos Platz).

CORRECT SOLUTIONS OF PROBLEM No. 3422 received from G Stillingfleet Johnson (Cobham), Albert Wolff, Major Buckley, G W Moir (East Sheen), C J Fisher (Eye), J W Atkinson Wood (Manchester), J F G Pietersen (Kingswinford), R Worters (Canterbury), W Winter, T Turner (Brixton), J Green (Boulogne), Charles Burnett, J Santer (Paris), W C D Smith, Sorrento, E J Winter-Wood, A G Beadell (Winchelsea), J Thurnham (Herne Bay), Dr T K Douglas (Scone), John Isaacson (Liverpool), J Dixon (Colchester), J W Atkinson Wood, J F Adamson, J A S Hanbury (Birmingham), L Schlu, Hereward, F R Pickering, F R Gittins (Small Heath), G Bakker (Rotterdam), R C Widdicombe (Saltash), T Roberts (Hackney), and M Fowell.

SOME HOLIDAY PROBLEMS.

No. 1.—By RUDOLF L'HERMET.

White: K at Q Kt 5th, Q at K R 8th, Kt at K Kt 5th, Ps at K Kt 3rd, and Q B 6th.

Black: K at Q 3rd, Ps at K 2nd, Q B 2nd, and Q 4th.

White mates in two moves.

No. 2.—By A. C. PEARSON.

White: K at Q R 8th, Q at K Kt 2nd, Rs at K Kt 7th and K sq, Kts at K 8th and K R 3rd, Ps at Q 4th, Q B 5th, and K B 6th.

Black: K at K 3rd, Bs at K B 4th and K R 5th, Kts at Q 6th and K Kt sq, Ps at Q Kt 2nd, K 7th, and K Kt 6th.

White mates in two moves.

No. 3.—By C. PLANCK.

White: K at K R 3rd, Q at K B sq, Kts at Q 7th and Q Kt 5th, P at Q 2nd.

Black: K at K 5th, Kt at Q B 3rd, B at K Kt 4th, Ps at Q 4th and Q B 2nd.

White mates in two moves.

No. 4.—By EUGENE HENRY.

White: K at K B 3th, Q at Q Kt 7th, B at K B sq, P at K B 3rd.

Black: K at Q 3rd, P at Q B 3rd.

White mates in three moves.

No. 5.—By H. E. KIDSON.

White: K at Q R 7th, Q at K R 4th, Rs at Q 7th and Q B 2nd, Bs at Q 8th and Q Kt sq, Kts at K Kt 4th and Q B 5th, Ps at Q 3rd, Q B 4th, Q Kt 2nd, and Q R 3rd.

Black: K at Q 5th, Bs at K B 6th and K Kt 8th, Kts at K 5th and K R 4th, Ps at Q 3rd, Q B 3rd, Q R 4th, K B 3rd, and K Kt 2nd.

White mates in three moves.

No. 6.—By E. J. WINTER WOOD.

White: K at K Kt sq, Q at K R 4th, Bs at K Kt 5th and K 6th, Ps at Q Kt 2nd, K 2nd, K Kt 4th, K B 5th, and Q Kt 5th.

Black: K at Q 5th, B at Q R 4th, Kt at K B 8th, Ps at Q Kt 3rd and K 5th.

White mates in three moves.

(Solutions of these problems will be acknowledged.)

CHESS IN LONDON.

An unpublished brilliancy by the late Mr. H. E. BIRD, played at Simpson's. Remove White's Q Kt. (Muzio Gambit.)

WHITE (Mr. B.)	BLACK (Mr. —.)	WHITE (Mr. B.)	BLACK (Mr. —.)
1. P to K 4th	P to K 4th	9. B takes P	Q to R 5th
2. P to K B 4th	P takes P	10. Q R to K sq (ch)	B to K 2nd
3. Kt to K B 3rd	P to K Kt 4th	11. R takes B (ch)	K takes R
4. B to B 4th	P to Kt 5th	12. B to Q 6th (ch)	K takes B
5. Castles	P takes Kt	13. Q takes Kt (ch)	K to B 4th
6. Q takes P	Q to B 3rd	14. P to Q B 3rd	P to Q B 3rd
7. P to K 5th	Q takes P	15. Q to Q 4th	
8. P to Q 3rd	Kt to K B 3rd		

SOLUTION OF PROBLEM No. 3421.—By A. G. BEADELL.

WHITE.

1. P to Q 5th
2. Q to K 6th (ch)
3. Kt mates.

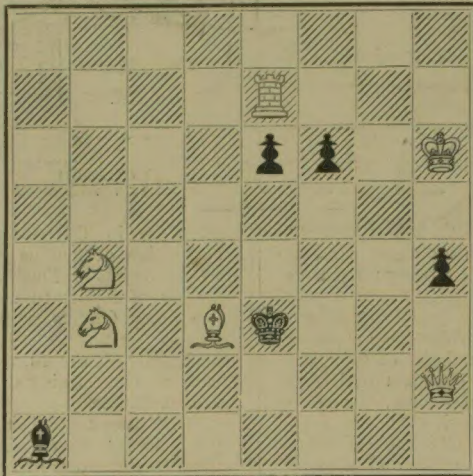
If Black play 1. P to B 4th, 2. Q to B sq (ch); and if 1. Kt to Q 6th, 2. Q to B 3rd (ch), etc., 1. Q to K 3rd is another way.

White mates.

BLACK.

K takes P
K takes Q

PROBLEM No. 3424.—By PATRICK MORAN.
BLACK.



WHITE.

White to play, and mate in three moves.

Most people nowadays are familiar with the method of using a typewriter, but comparatively few understand its mechanism sufficiently to mend it if anything goes wrong, and fewer still know anything about its history, or the name of its inventor. As in the case of most other mechanical devices, indeed, there is no one name to which the whole credit can be ascribed. For some two centuries different men in different countries have made independent experiments, and long before the typewriter was perfected and came into common use its various forms had been gradually developed. The fact that the details of its evolution are absolutely unknown to most people lends particular interest to a book by Mr. George C. Mares entitled "The History of the Typewriter," and published by Mr. Guilbert Pitman, of 85, Fleet Street, E.C. It is fully illustrated, and gives much information as to the history and working of all kinds of typewriters and kindred machines.

GRAMOPHONE RECORDS FOR DECEMBER.

WE have received from the Gramophone Company, 21, City Road, E.C., a number of new and attractive gramophone records for the present month, as in the following list—

THE COON'S PATROL. (Lotter.) Humorous March-Past. Played by the Band of the Coldstream Guards.	I DREAMT OF YOU. (Juleff.) Sung by Mr. John Harrison.
THE MARCH OF THE GIANTS. (Finck.) Played by the Coldstream Guards' Band.	HEARTS OF OAK. (Boyce.) Sung by Mr. Robert Radford, Bass.
TRAFALGAR MARCH. (Zehle.) Played by the Coldstream Guards' Band.	THE ENCHANTRESS. (Hatton.) Sung by Miss Edna Thornton, Contralto.
HUNTING SCENE. (Bucalossi.) Played by the Black Diamonds' Band.	ARIOSO. (Delibes.) Sung by Mme. Jones-Hudson, Soprano.
BELLS OF DAWN. (Wood.) Played by the Metropolitan Orchestra.	IT WAS A LOVER AND HIS LASS. (Walthew.) Duet. Sung by Miss Perceval Allen and Mr. John Harrison.
PHANTOM BRIGADE. (Myddleton.) Played by the Metropolitan Orchestra.	WHEN THE BUDDING BLOOM. (Sullivan.) Quartet. Sung by Miss Perceval Allen, Miss Alice Lakin, Messrs. John Harrison and Robert Radford.
GEMS FROM "OUR MISS GIBBS." (Caryl and Monckton.) Played by the Bohemian Orchestra.	THE ROUNDING BOUNDER. Sung by Mr. Harry Lauder.
THE RIBBON, THE RING, AND THE ROSE. (Willeby.) Sung by Mr. John Harrison, Tenor.	JOHN BULL'S BUDGET SONG. Sung by Mr. Arthur Gilbert.
	UNGARISCHE WEISEN. (László.) Played by Mr. J. Szigeti. Violin.

One of the most original and interesting of the illustrated books of tales in verse for quite little people that have been published this Christmas is "The Ballad of Lake Laloo," And Other Rhymes (Clarion Press), written by J. H. Goring and illustrated by E. Bent Walker. The coloured plates are excellent, and the many black-and-white illustrations, mostly humorous, make the volume one that will be an unfailing source of delight to children of, say, six to ten, "or even later," as the Bab Ballad says. There is a touch of poetry and imagination, as well as of wit and humour of a sort intelligible to little minds, which raises the book above its class. There is nothing commonplace about it, and some of the poems are quite Stevensonian, in the "Child's Garden" manner. In spite of the source from which it emanates, we have discovered nothing even mildly Socialistic or revolutionary, or even Germanophobic, in its sentiments. The only statement about our Teuton cousins is a highly peaceable and genial one—namely, that "The Germans send us toys," and this is accompanied by a most good-humoured illustration.

Life insurance as a form of thrift is deservedly popular, and in recent years there has arisen a great demand for a system of assurance enabling the public to save money for old age, and, at the same time, to provide for dependants in the event of early death. Young persons starting in life, however, naturally desire the payments to press as lightly as possible on their limited means. The directors of the Royal Exchange Assurance, therefore, issue life and endowment policies for sums of £25 and upwards. By this means a person can increase his assurance in accordance with the actual growth of his income and of his responsibilities. A medical report is not usually required.

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These five pictures are from the Paintings exhibited at the Royal Academy by Marcus Stone, R.A., and are beautifully engraved in mezzotint by E. Gilbert Hester. A few Artist's Proofs of all except "The Peacemaker," "The First Love Letter," and "A Passing Cloud," originally published at £6 6s., we offer at £3 3s., Prints of all at £2 2s. now offered at £1 1s. Prints, 18 in. by 11 in., of the four oblong pictures at 10s. 6d. each. In Water Colours, 10s. 6d. extra per plate.

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